

Volume 8, Number 6

Original Music Soundtracks for Movies & Television

FILM SCORE

M O N T H L Y



Trek Songstress, pg. 47

THE Pirate Issue

Klaus Badelt
BEATING THE CURSE

Harry Gregson-Williams
SCORING SINBAD

11 Great Pirate Scores
SWASHBUCKLING CDS

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Things are about to happen at the 30th Flanders International Film Festival - Ghent...

Moving Music

Moving Music, a unique book (release September) with enthralling confessions by famous composers. Innumerable years of film music engagement expressed in 150 pages.



Patrick Doyle in concert

Patrick Doyle in concert at the *World Soundtrack Awards* ceremony on October 12. Enjoy his best-known scores. In the presence of Maurice Jarre, receiving his Lifetime Achievement Award and Klaus Badelt, WSA Discovery 2002. Let the music do the talking.



The art of composing

The art of composing explained at the *Film Music Seminar* on October 13! An interesting workshop hosted by Stephen Warbeck (*Shakespeare in Love*) and young Belgian composers.



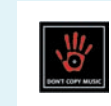
Nicola Piovani

Nicola Piovani conducts the Orchestra Aracoeli at the closing concert throughout scores of films made by Federico Fellini, Nanni Moretti, Roberto Benigni. True Italian craftsmanship on October 18!



More info on www.worldsoundtrackawards.com and www.filmfestival.be

Stay tuned!



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MONTHLY™

JULY 2003

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By Steven A. Kennedy
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The Sherman Brothers are the stuff of legend when it comes to classic Disney songwriting. Here, Richard discusses the duo's early influences, working with Walt Disney, writing for the Broadway stage and more. [The Sherman Brothers wrote the theme song to "It's a Small World," an attraction at Disneyland. "The Pirates of the Caribbean" is also an attraction at Disneyland...and thus completes our special Pirate Issue.]
By Cary Wong



22 Aaarrrrr!



14 Plink-plank-plunk!



18 Scuddy hoo, scudda hey!

ON THE COVER: Ahoy, Mateys! *Pirates of the Caribbean* ©2003, *Peter Pan* ©1953 Walt Disney; *The Sea Hawk* ©1941 Turner Entertainment; *Sinbad: Legend of the Seven Seas* ©2003 Dreamworks.

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Scusi, lei parla Musica?

Or, How FSM's Design Director Spent His Summer Vacation

My local cineplex runs an annoyingly repetitive intro before starting the coming attractions. A series of voices speaking various languages repeats the same phrase: "The language of cinema is universal." Cute, but I hadn't bet on experiencing the phenomenon firsthand.

Last month my wife, Debbi, and I embarked on our first trip to Europe, with stops in Rome, Florence and Paris. Italy was hot, fun and staggeringly awesome—France was cooler, more sophisticated but still breathtaking. Even with only three principal destinations in as many weeks, our itinerary was full. Still, I couldn't pass up the opportunity to sample the film music scene—in addition to copious quantities of wine, stinky cheese and gelato. I was on vacation—why not indulge? Particularly since *FSM* has made a few inroads into the international scene itself...

Most U.S. readers are probably unaware there's a Spanish-language edition of *Film Score*, printed in...Spain! Entitled *Film Music*, this bimonthly publication reprints many articles from the original *FSM*, along with new reviews and articles of its own devising. (*FM* has even bundled a music CD on occasion, featuring samples from other albums—it's a neat idea.) I correspond regularly with the magazine's director, Sergio Hardsmal, making sure that he has all of the pieces and parts of our current issue, and one of these years we hope to meet—but, alas, not on this trip.

I did stop in Florence (Firenze), an artsy town even by Italian standards. It's also a short train ride from Modena, home of Pietro Rustichelli. Pietro, for those of you who haven't had the pleasure, is the designer of *Colonne Sonore*, Italy's new film score magazine. The core group (including editor Maurizio Privitera and a dedicated staff of cinema music lovers) met during a John Williams conference just last year. Now their first issue, 32 pages long, is generating nice buzz along the Mediterranean. A second issue is due soon.

Pietro's English is infinitely better than my Italian, and we were able to communicate rather

well (in fact, he admitted to practicing his English—by reading *FSM*!). I completely relate to his pleasure in combining a passion for film music and the visual arts. We shared a pleasant afternoon, swapping stories and dreams; as Bogie said to Claude Rains, this looks like the beginning of a beautiful friendship.

As the trip progressed, I bought a few CDs for my collection, but the exchange rate (\$1.17 per euro—ouch!) kept me in check. Generally, the soundtrack sections of European record stores (Disquerias) were no better stocked than the average U.S. stores. But there were some differences: lots of "nice price" remainder items that I'd missed the first time around, well-stocked sections devoted to Ennio Morricone (duh!), and some obscure titles in plentiful supply (*La Chiesa* by Keith Emerson, anyone? Anyone?).

I felt especially welcome at the Cine Musique store in Paris, just a few blocks from the Louvre. Entering the store (where Bruce Broughton's main theme to *The Shadow Conspiracy* was blaring), I spotted a handful of *FSM* CDs on the collectibles wall. This is not an experience often duplicated in *any* record store, so I was swooning. I introduced myself to Luc Grandsimon, the friendly clerk behind the counter, and we muddled through the language barrier, making ourselves reasonably well understood. He was smiling, I was smiling, and the music played on. The language of film scores is universal, n'est ce pas?

This month *FSM* has something for everyone: something new (our unprecedented piratical coverage), something classic (a conversation with songwriter Richard B. Sherman) and something unusual (Rachel Portman does opera). Whatever language you're speaking, we hope that at least one of our offerings speaks to you.



ONCE UPON A TIME IN ITALY: Magazine designers Pietro and Joe read *Colonne Sonore*.

Joe Sikoryak, Design Director

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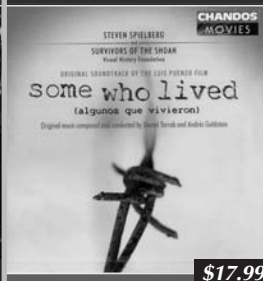


Intrada Special Collection 11

Mr. Hobbs Takes a Vacation

by Henry Mancini

In 1962, Time magazine called Mancini "Hollywood's hottest music man." In between his scores for *Experiment in Terror*, *The Days of Wine and Roses*, and *Hatari!*, he composed music for *Mr. Hobbs Takes a Vacation*, a delightful combination of big band, jazz, rock 'n' roll and lush underscoring as only Mancini can serve up!. This premiere release includes the entire score in stereo, plus two bonus cues.



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NEWS

RECORD LABEL ROUND-UP
THE SHOPPING LIST • NOW PLAYING
UPCOMING ASSIGNMENTS
IN CONCERT



Apple Releases First Online Score

In a move that has raised more than a few eyebrows in the soundtrack community, Apple Computer has released its first film score album via its exclusive online iTunes Music Service: *The League of Extraordinary Gentlemen*, featuring Trevor Jones' score and two new tracks by African vocal group Ladysmith Black Mambazo. For \$9.99, consumers using Macintosh computers with the MacOS X operating system can download the entire album.

Early reports claimed that the *Gentlemen* score would be available exclusively through iTunes. Varèse Sarabande has since announced (and released) a CD version—though it's only available for order online, at www.varesesarabande.com. The score is also available overseas on the Colosseum label.

From our standpoint, Apple's iTunes Music Service stands to revolutionize the way consumers buy music; they can now purchase and download volumes of music—whole albums at once, or just one track. At the same time, Apple plays the hero to the recording industry, which claims to have lost multi-millions in revenues to free-downloading

sites like Napster and Kaza. The biggest drawback to consumers: Windows users can't yet use the iTunes software (though that will change very soon). More specifically, a move toward downloadable files instead of tangible CDs doesn't exactly play to the soundtrack-collector audience. And what about the compressed nature of the files? Apple claims the compression of the digital files is practically unnoticeable, but film-music audiophiles may think different.

Aaarrrrr!

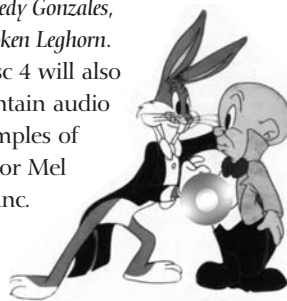
(Come on, it's the FSM Pirate Issue; you're gonna see that headline more than once.)

The American Federation of Musicians pledged its support of anti-piracy measures at the 95th AFM Convention in Las Vegas in June. Delegates urged all music lovers to support musicians by "refusing to purchase pirated CDs and by refusing to engage in unauthorized downloading of copyrighted music files." This stance by the AFM coincided with a much more significant announcement by the Recording Industry Association of America

that it will "begin gathering evidence and preparing lawsuits against individual computer users illegally offering to share substantial amounts of copyrighted music over peer-to-peer networks."

What's Up, Disc?

The Looney Tunes Golden Collection, a 4-disc DVD due Oct. 28, will feature the following cartoons with isolated scores: Disc 1: *Rabbit Seasoning*, *Rabbit's Kin*; Disc 2: *Duck Amuck*, *Drip Along Daffy*, *Rabbit Fire*; Disc 3: *Baton Bunny*, *Feed the Kitty*; Disc 4: *Putty Tat Trouble*, *Speedy Gonzales*, *Broken Leghorn*. Disc 4 will also contain audio samples of actor Mel Blanc.



Emmy Nominees Announced

This year's Emmy Awards will air on Fox, Sept. 21, from L.A.'s Shrine Auditorium. It's sure to be the most exciting event ever [hey, who writes this?]

Here are the music nominees:

Music Composition for a Miniseries, Movie, or Special

(Dramatic Underscore)

Eloise at the Plaza BRUCE BROUGHTON

Hitler: The Rise of Evil

NORMAND CORBEIL

The Lost World: Part 2 ROB LANE

Martin and Lewis ERNEST TROOST

Tennessee Williams' The Roman Spring of Mrs. Stone JOHN ALTMAN

Music Composition for a Series

(Dramatic Underscore)

The Agency: "The Great Game"

JON EHRLICH, JASON DERLATKA

Enterprise: "The Expanse"

DENNIS MCCARTHY

JAG: "Need to Know" STEVE BRAMSON

Odyssey 5: Pilot LAURA KARPMAN

24: "10:00 PM - 11:00 PM"

SEAN CALLERY

Main Title Theme Music

Boomtown PHILIP GIFFIN

Everwood BLAKE NEELY

Miracles JOSEPH S. WILLIAMS,

W.G. SNUFFY WALDEN

Monk JEFF BEAL

Penn & Teller: Bullshit! GARY STOCKDALE

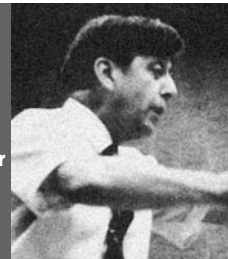
Music and Lyrics

The Concert for World Children's Day;

(continued on page 48)

Herschel Burke Gilbert 1918–2003

Composer Herschel Burke Gilbert passed away June 8 in Los Angeles from complications from a stroke. He was 85. After starting his career as an orchestrator for the likes of Dimitri Tiomkin and Heinz Roemheld, Gilbert moved on to feature films and, later, to television. Career highlights included *While the City Sleeps* (dir. Fritz Lang; 1956), *The Moon Is Blue* (dir. Otto Preminger; 1953) and *Riot in Cell Block 11* (dir. Don Siegel; 1954). He received Academy Award nominations for his score for *The Thief*, the title song from *The Moon Is Blue* and as musical director for the musical *Carmen Jones*. His television résumé included *Adventures of Superman*, *The Rifleman*, *Gunsmoke*, *Gilligan's Island* and *The Big Valley*.



RECORD LABEL ROUND-UP

NEWLY ANNOUNCED PROJECTS
AND INCOMING ALBUMS

1M1

Now in pre-production is Bruce Smeaton's orchestral scoring and songs for John Gardner's *Grendel Grendel Grendel* (with Peter Ustinov singing his own songs); coming soon are *The Last of the Mohicans* and *Tom Sawyer* (Simon Walker); *The Naked Country*, *Departure* and *Double Deal* (Bruce Smeaton); *Bliss* (Peter Best); and Brian May's previously unreleased score for *The Killing of Angel Street*.

pp@1m1.com.au • www.1m1.com.au

All Score Media

Due imminently are the well-known compilations *Mondo Morricone* and *More Mondo Morricone*, which will be released in collector's editions on vinyl. Due Sept. is *Vier Freunde & Vier Pfoten*, a score by hip-hop artist Phillipe Kayser writ-

ten for a children's movie.

Forthcoming are a full-length album from lounge band Pornorama and a soundtrack compilation of Eastern Bloc fairy-tale movie scores.

www.allscore.de

BMG

For those of you who remember our mention of BMG's *Caine Mutiny* release last year, it has been postponed indefinitely.

www.bmgheritage.com

Brigham Young University

Forthcoming is *A Summer Place* (Max Steiner, featuring the complete score from magnetic tracks); and *Battle Cry* (Steiner, 1955, also from magnetic tracks).

tel.: 540-635-2575;

www.screenarchives.com

Cinesoundz

Due Sept.: *The Ennio Morricone Remixes Volume 1*, featuring electronica artists Herbert, Swell Session, Hird and Hosono. *Volume 2* (2CD set) of the series is due Nov. www.cinesoundz.com

tel: +49-89-767-00-299; fax -399; pre-orders by mail: info@cinesoundz.de

Columbia

Available now is *Masked and Anonymous* (songs; Bob Dylan).

Diggler Records

Forthcoming is *Melodies in Love—The Erotic World of Gerhard Heinz*.

Digitmovies (Italy)

Available now is Stelvio Cipriani's score to James Cameron's first movie, *Piranha II: The Spawning*.

Disques Cinémusique

Forthcoming is a series of '70s and '80s Canadian film music releases, starting this fall with *Fantastica* (Lewis Furey).

www.disquescinemusique.com

FSM

This month's Golden Age Classic

features another composer premiere: the criminally underrepresented George Duning and *Toys in the Attic* (1962) from the Metro-Goldwyn-Mayer Inc. archives. Our Silver Age Classic is the not-yet-exhaustively represented Jerry Goldsmith and three (count 'em, three) scores to TV movies: *Hawkins on Murder* (1975), *Winter Kill* (1974) and *Babe* (1975). All releases are remastered in stereo and feature bonus cues.

Next month: Two previous LP releases get expanded CD re-issues.

GDM/Hexachord

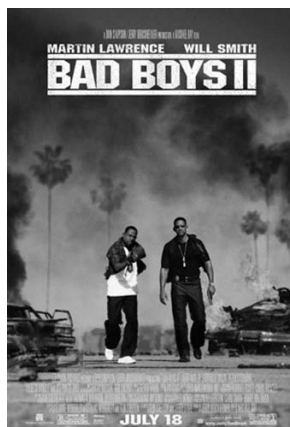
Coming in Aug. from the GDM CD Club: *I Giorni della Violenza* (Bruno Nicolai) and *Sugar Colt* (Luis Bacalov). Coming in Sept. are the premiere releases in Hexachord's Golden Age of Italian Filmscores series. The first two releases will be from Ennio Morricone and Alessandro Alessandroni. Details to come.

GDM/Hexachord titles are now being distributed in the U.S. by Rotwang's Music, Auburn Hill, MI.

www.hexacord.com • www.gdm.com

contact: Prof. Roberto Zamori

tel./fax : +39-0574-625109



NOW PLAYING: Films and scores in current release

Bad Boys II	TREVOR RABIN	Bad Boy**
Legally Blonde 2:		
Red, White and Blonde	ROLFE KENT	Curb**
Le Divorce	RICHARD ROBBINS	Grandstand
Dirty Pretty Things	NATHAN LARSON	n/a
Garage Days	DAVID MCCORMACK,	
	ANDREW LANCASTER, et al	Mushroom* (import)
The Housekeeper	FREDERIC BOTTON	n/a
How to Deal	DAVID KITAY	Capitol**
I Capture the Castle	DARIO MARIANELLI	n/a
Johnny English	EDWARD SHEARMUR	Universal
Lara Croft: Tomb Raider:		
The Cradle of Life	ALAN SILVESTRI	Varèse Sarabande
The League of		
Extraordinary Gentlemen	TREVOR JONES	Varèse Sarabande
Northfork	STEWART MATTHEWMAN	n/a
Pirates of the Caribbean	KLAUS BADEL, et al	Disney
Sinbad:		
Legend of the Seven Seas	HARRY GREGSON-WILLIAMS	Dreamworks
Swimming Pool	PHILIPPE ROMBI	n/a
Seabiscuit	RANDY NEWMAN	Decca/UMG
Spy Kids 3D: Game Over	ROBERT RODRIGUEZ	Milan
Tattoo	MARTIN TODSHAROW	n/a
Washington Heights	LEIGH ROBERTS	Rumba Jams**

*mix of songs and score **song compilation with less than 10% underscore



Image

Available now is the cast album to Michel Legrand's Tony-nominated Broadway musical *Amour*.

La-La Land

Due imminently: *The Fantasy Film Worlds of George Pal: Volume One*, featuring suites from *The Time Machine*, *Atlantis: The Lost Continent*, *The 7 Faces of Dr. Lao*, *The Power, Doc Savage* and *Tom Thumb*.

www.lalalandrecords.com

Marco Polo

Forthcoming is the first full-length, complete recording of Korngold's *The Adventures of Robin Hood* to commemorate the film's 65th anniversary. Max Steiner's *The Adventures of Mark Twain* will be released in early 2004, and both CDs will be released in 5.1 sound on DVD Audio.

www.hnh.com

Milan

Available now is *Spy Kids 3-D: Game*

Over (Robert Rodriguez).

Pacific Time

Due Sept. 2: *Portraits of Grief* (Edward Bilous); Sept 16: *Lawless Heart* (Adrian Johnston).

www.pactimeco.com

Percepto

Available now is *The Dreamer of Oz* (Lee Holdridge); forthcoming is a pair of Mizzy scores from the Don Knotts cache, an animated gem from the 1980s, a cult classic

from *The Devil's Backbone* director Guillermo del Toro and more. Stay tuned for more details.

www.percepto.com

Perseverance

Available now is the CD premiere of Denny Zeitlin's 1978 *Invasion of the Body Snatchers* (including a 30-minute interview with Zeitlin). This title is distributed by Intrada. Due this month is *The Abominable Dr. Phibes/The Shuttered Room* (Basil Kirchin).

www.perseverancerecords.com

Prometheus

Coming in Sept. is *Bernard Herrmann: The CBS Years, Vol. 1: The Westerns*, featuring the *Western Suite* (nine tracks); the *Indian Suite* (four tracks); the *Western Saga* (nine tracks); a suite from the *Have Gun, Will Travel* pilot episode, entitled "Three Bells to Perdido"; and a previously unreleased suite (9:28) from the *Gunsmoke* episode "The Tall Trapper."

Rhino/Rhino**Handmade/Turner**

Available now are *Broadway Melody of 1940* (Porter) and *Gay Purr-ee* (Arlen & Harburg).

www.rhinohandmade.com

Rising Star Entertainment

Available now is *The Long Ride Home* (Gela Sawall Ashcroft; Prague Philharmonic).

Screen Archives Entertainment

Forthcoming is a 2CD set of *Night and the City* (1950), to feature both the Franz Waxman score from the U.S. release and the Benjamin Frankel score from the worldwide release. Coming late summer/early fall are *The Blue Bird* and *The Black Swan* (both A. Newman).

www.screenarchives.com

Silva Screen

Due Aug. 26: *Rota: Essential Film Music Collection*, a 2CD set

(continued on page 11)

Varèse Sarabande

Available now are *The League of Extraordinary Gentlemen* (Trevor Jones) and *S.W.A.T.* (Elliot Goldenthal). Due Aug. 19: *Passionada* (Harry Gregson-Williams, various), *Freddy vs. Jason* (Graeme Revell); *Gigli* (John Powell). Aug. 26: *Lara Croft: Tomb Raider: The Cradle of Life* (Alan Silvestri), *Jeepers Creepers 2* (Bennett Salvay).

Varèse Sarabande: A 25th Anniversary Celebration—Volume Two has been announced and will be available only until the end of the year. No orders will be accepted after Dec. 31, 2003. Not sure if you can live without it? Here's the track listing to help you decide:

DISC ONE:	DISC TWO:	DISC THREE:	DISC FOUR:
1. Kings Row Erich Wolfgang Korngold 1:55	1. Deep Blue Sea Trevor Rabin 2:47	1. Triumph of the Spirit Cliff Eidelman 2:23	1. Dead Again Patrick Doyle 3:24
2. Mr. Destiny David Newman 5:04	2. Evolution John Powell 2:22	2. On the Beach Christopher Gordon 6:33	2. Dolores Claiborne Danny Elfman 5:14
3. Gold Diggers Joel McNeely 3:39	3. The Burbs Jerry Goldsmith 4:10	3. The Last Butterfly Alex North 4:24	3. Pacific Heights Hans Zimmer 7:27
4. The Boy Who Could Fly Bruce Broughton 4:31	4. Dragonheart: A New Beginning Mark McKenzie 4:49	4. Crossing the Line Ennio Morricone 3:26	4. Bloodline Ennio Morricone 2:47
5. The Adventures of Huck Finn Bill Conti 4:44	5. Amazing Stories: The Mission John Williams 5:11	5. And the Band Played On Carter Burwell 4:33	5. Bliss Jan A.P. Kaczmarek 4:14
6. Animal Farm Richard Harvey 3:41	6. Sky Bandits Alfi Kabiljo 3:56	6. It's My Party Basil Poledouris 3:19	6. Cruel Intentions John Ottman 2:17
7. Paulie John Debney 6:48	7. Kull the Conqueror Joel Goldsmith 2:01	7. Careful, He Might Hear You Ray Cook 3:59	7. Wild Things George S. Clinton 2:56
8. Mouse Hunt Alan Silvestri 2:39	8. Terminal Velocity Joel McNeely 5:43	8. Return to Paradise Mark Mancina 4:28	8. Presumed Innocent John Williams 4:12
9. My Dog Skip Bill Ross 3:21	9. Vertical Limit J.N. Howard 4:28	9. Instinct Danny Elfman 3:06	9. Damage Zbigniew Preisner 3:01
10. Diamonds Joel Goldsmith 1:51	10. Drop Zone Hans Zimmer 4:14	10. The Tailor of Panama Shawn Davey 4:13	10. The Stars Fell on Henrietta David Benoit 4:18
11. Amazing Grace and Chuck Elmer Bernstein 5:24	11. The Watcher Marco Beltrami 3:26	11. The Linguini Incident Thomas Newman 3:08	11. Rich in Love Georges Delerue 3:50
12. Bed and Breakfast David Shire 2:42	12. Alien³ Elliot Goldenthal 4:21	12. Mrs. Parker and the Vicious Circle Mark Isham 4:40	12. The Stand W.G. Snuffy Walden 6:00
13. Kimberly Basil Poledouris 2:37	13. Man On Fire John Scott 4:40	13. Mobsters Michael Small 4:46	13. Golden Gate Elliot Goldenthal 3:36
14. Free Willy 3 Cliff Eidelman 4:04	14. We're No Angels George Fenton 3:59	14. Guilty by Suspicion James N. Howard 3:45	14. M. Butterfly Howard Shore 2:01
15. Welcome Home, Roxy Carmichael Thomas Newman 1:57	15. The Big Kahuna Christopher Young 6:10	15. White Palace George Fenton 3:24	15. Pavilion of Women Conrad Pope 2:52
16. I'll Do Anything Hans Zimmer 7:15	16. This World, Then the Fireworks Pete Rugolo 3:28	16. Lover's Prayer Joel McNeely 4:16	16. Tai Pan Maurice Jarre 3:48
17. War of the Buttons Rachel Portman 4:32	17. Touch of Evil Henry Mancini 3:28	17. Lovesick Philippe Sarde 5:58	17. Othello Charlie Mole 3:13
18. Lionheart Jerry Goldsmith 8:34	18. The Man Who Knew Too Little Christopher Young 2:39	18. Zelly and Me Pino Donaggio 4:31	18. Much Ado About Nothing Patrick Doyle 4:19
	19. Cool World Mark Isham 4:38		19. Christopher Columbus: The Discovery Cliff Eidelman 7:27

UPCOMING ASSIGNMENTS

FIND OUT WHO'S

SCORING WHAT—FOR WHOM

A–B

Eric Allaman *Flash Flood*,
Latter Days.
Craig Armstrong *Love Actually*.
David Arnold *The Stepford Wives* (dir.
Frank Oz, w/ Nicole Kidman).
B.T. *Monster*.
Luis Bacalov *Assassination Tango*.
Angelo Badalamenti *Resistance*.
Lesley Barber *Uptown Girls*
(formerly Molly Gunn; MGM).
John Barry *The Incredibles* (Pixar).
Christophe Beck *Cheaper by the*
Dozen, *Dickie Roberts*, *Saved*.
Marco Beltrami *Hellboy*, *Cursed*.
Trond Bjerknes *Captain Sabertooth*.
Carter Burwell *Intolerable Cruelty*,
The Alamo.

C

George S. Clinton *Mortal Kombat 3*:
The Domination, *Catch That Girl*.
Elia Cmiral *Son of Satan*.
Bill Conti *Coast to Coast*.

D–E

Jeff Danna *Spinning Boris* (formerly
Yeltsin), *Wrinkle in Time*.
Don Davis *Matrix 3: Revolutions*,
Long Time Dead.
John Debney *Raising Helen*,
Chicken Little (Disney).
Thomas DeRenzo *State of Denial*,
The Eye Is a Thief.
Patrick Doyle *Secondhand Lions*,
Calendar Girls (w/ Helen Mirren),
The Galindez Mystery.
Randy Edelman *Connie and Carla*.
Danny Elfman *Big Fish*,
Spider-Man 2.

F–G

Robert Folk *Kung Pow 2: Tongue of*
Fury, *In the Shadow of the Cobra*.
Richard Gibbs *Zachary Beaver*
Comes to Town, *If You Were My*
Girl, *My Baby's Mama*.
Vincent Gillioz *Evansville*, *Scarecrow*
Slayer, *Sonata*.
Phillip Glass *Taking Lives*, *Undertow*.
Elliot Goldenthal *Double Down* (dir.
Neil Jordan, w/ Nick Nolte).

Jerry Goldsmith *Looney Toons: Back*
in Action, *The Game of Their Lives*
(dir. David Anspaugh).
Christopher Gordon (w/ **Iva Davies**
and **Richard Tognetti**) *Master and*
Commander: The Far Side of the
World (dir. Peter Weir,
w/ Russell Crowe).
Ricky Gordon *Fight Knights*.

H

Reinhold Heil & Johnny Klimek
Swimming Upstream, *Shattered*
Glass (prod. Tom Cruise),
Iron-Jawed Angels (HBO).
Lee Holdridge *No Other Country*,
Souder.
David Holmes *The Perfect Score*,
Buffalo Soldiers.
James Horner *Soul Caliber*, *House of*
Sand and Fog (w/ Jennifer
Connelly), *Beyond Borders*
(w/ Angelina Jolie).
James Newton Howard
Unconditional Love, *Peter Pan*,
Hidalgo (dir. Joe Johnston).

I–J–K

Mark Isham *The Cooler*, *The*
Blackout Murders (dir. Philip
Kaufman).
Carl Johnson *Piglet's Big Movie*.
Jan A.P. Kaczmarek *Neverland* (w/
Johnny Depp, Dustin Hoffman).
Michael Kamen *Open Range*,
Against the Ropes (w/ Meg Ryan).
Harald Kloser *The Day After*
Tomorrow (w/ Dennis Quaid; prod.
Roland Emmerich).
Joe Kraemer *Framed* (w/ Rob Lowe,
Sam Neill; TNT), *The Hitcher 2* (w/
Jake Busey, Kari Wuhrer;
Universal).

L

Michel Legrand *And Now...Ladies*
and *Gentlemen* (w/ Jeremy Irons).
Chris Lennertz *Tortilla Heaven* (w/
George Lopez).

M–N

Mark Mancina *Brother Bear*.

Clint Mansell *Suspect Zero*, *11:14*,
The Hole.

Cliff Martinez *Wonderland*.

Peter Melnick *West of Here*.

Alan Menken *Home on the Range*.

Bryce Mitchell *The Clock Is Ticking*.

John Morgan/William Stromberg
Starship Troopers 2.

Mark Mothersbaugh *Envy*
(dir. Barry Levinson, w/ Ben Stiller
and Jack Black), *Thirteen*, *Good*
Boy (animated, voiced by Matthew
Broderick, Carl Reiner, Kevin
Nealon).

Diego Navarro *The Time's Gate*
(Spanish).

Randy Newman *Meet the Fockers*.

Julian Nott *Wallace and Gromit*:
The Great Vegetable Plot
(Dreamworks).

Michael Nyman *The Actors*.

O–P

John Ottman *My Brother's Keeper*.
Van Dyke Parks *The Company* (dir.
Robert Altman).
Michael Richard Plowman *Yakkity*
Yak (Nickelodeon).
Rachel Portman *The Human Stain*,
Mona Lisa Smiles (w/ Julia
Roberts).
John Powell *Stealing Sinatra*, *Mad*
Max: Fury Road (dir. George Miller,
w/ Mel Gibson), *Happy Feet*,
Paycheck, *Mr. 3000*.

R

Trevor Rabin *The Great Raid*.
Graeme Revell *Out of Time*, *Riddick*:
Pitch Black 2, *Freddy vs. Jason*.
Jeff Rona *Shelter Island*.
William Ross *Young Black Stallion*.

S–T

Marc Shaiman *Cat in the Hat*
(songs).
Theodore Shapiro *Starsky & Hutch*
(w/ Ben Stiller, Owen Wilson).
Howard Shore *King Kong*
(dir. Peter Jackson), *LOTR: Return*
of the King.
Alan Silvestri *Van Helsing*
(dir. Stephen Sommers).
Brian Tyler *The Big Empty* (starring
Jon Favreau), *Timeline*.

V–W

Alex Van Bubenheim *Shu*
(w/ Jean Claude Van Damme).
James Venable *Jersey Girl*
(dir. Kevin Smith, w/ Affleck &
Lopez), *Bad Santa*, (w/ B.
Thornton), *Scary Movie 3*.
Mervyn Warren *Marci X*.
Craig Wedren *School of Rock* (dir.
Richard Linklater, w/ Jack Black).
John Williams *Star Wars: Episode III*,
Harry Potter and the Prisoner of
Azkaban, *Harry Potter and the*
Goblet of Fire.

Y–Z

Gabriel Yared *Two Brothers* (dir. J.
Annaud).
Christopher Young *Scenes of the*
Crime (w/ Jeff Bridges), *Devil and*
Daniel Webster, *Madison* (themes
only), *Runaway Jury*.
Hans Zimmer *Matchstick Men* (dir.
R. Scott).

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The Hot Sheet

Mychael Danna *Vanity Fair*.
Shaun Davey *Ella Enchanted*.
John DeBorde *Happily, Even After*.
Joe Delia *Bought and Sold*.
Vincent Gillioz
TheCampusHouse.com.
Harry Gregson-Williams
The Rundown.
Joe Harnell *V* (new miniseries).
Adrian Johnston *If Only*.
Mark Mancina
The Haunted Mansion (Disney).

Dario Marianelli *Cheeky*.
John Massari *Seal*.
John Murphy *Intermission*.
David Newman *Cat in the Hat*
(score; replacing Marc Shaiman).
William Ross *Ladder 49*.
Ryan Shore
(w/ **Cassandra Wilson**) *Lift*.
William Susman *Manhattan: A*
Moving Picture Postcard.
Mark T. Williams & Jeff Lippencott
Boarding House: North Shore
(WB reality show).

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Playing Games

The Games Convention 2003 will host the first European symphonic concert to feature original music written for computer games. The concert takes place on Aug. 20, in Leipzig, Germany. The Czech National Symphony, under the direction of Andy Brick, will perform suites and themes from such games as *Rainbow Six 3: Ravenshield* (Bill Brown), *Headhunter* and *Headhunter: Redemption* (Richard Jacques), *Primal* (Bob and Barn), *Merregon II* (Fabian Del Priore) and *Medal*

of Honor (Michael Giacchino).

Visit www.gewandhaus.de for details.

UNITED STATES California

Aug. 31, Hollywood Bowl; "The Big Picture: Hollywood Musicals," featuring *West Side Story* (L. Bernstein)—first time conducted to film, including the opening, gym scene and "America."

Sept. 14, Hollywood Bowl; "Treasures of China"; Chinese film music, possibly *Crouching Tiger, Hidden Dragon* (Tan Dun).

Sept. 20, Hollywood Bowl; "Bugs

Bunny on Broadway."

Connecticut

Aug. 16, New London S.O.; Summer Music Festival, *The Godfather* (Rota), *The Addams Family* (Shaiman).

Illinois

Oct. 4, Chicago, Chicagoland Pops Orchestra; *The Mask of Zorro* (Horner), *The Godfather*.

Thanks as always

To John Waxman of Themes and Variations for concert updates.

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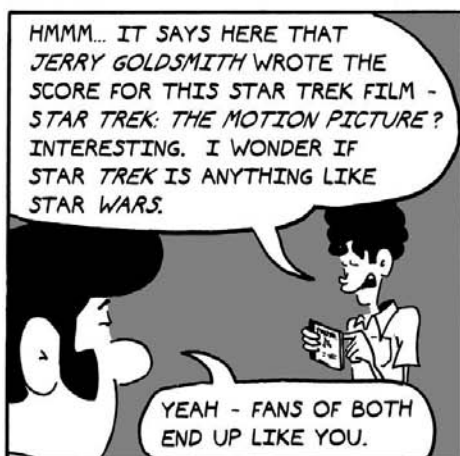
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RANTS, RAVES
& RESPONSES
TO READERS

A Mighty Issue

I've been a subscriber for more years than I can remember, and I wanted to let you know the latest issue (Vol. 8, No. 4) is one of my absolute favorites. Why? The cover story alone would have put it in the top-five category. You have no idea how much I enjoy the Christopher Guest directed documentary-style comedies (I won't use the other description in deference to his dislike of the term), especially *Waiting for Guffman*. (I realize Rob Reiner directed *This Is Spinal Tap*, but it's essentially *Guffman*, *Best In Show* and *A Mighty Wind* that tickle my fancy.) The behind-the-scenes article on the restoration of the James Bond classics took the issue up a few more notches. And then it was topped off with detailed track notes for *Thunderball* and *You Only Live Twice*.

(Dweeb alert. Dweeb alert.) One question about *Thunderball*. You make several references to the alternate arrangement of "Mr. Kiss Kiss Bang Bang" as being from the mono version of the LP, as though it were exclusive to the monaural edition. FYI, I have a stereo version of the LP which also has that alternate version. I had already owned an early stereo version of the soundtrack, purchased when the movie was released, and years later found another copy in the discount rack. I discovered shortly thereafter that it contained a different arrangement of the last cut. Too bad I didn't know what you were up to or you could have used my copy for the restoration (it's extremely clean as I only played it once or twice and dubbed it to cassette).

Terry Hartzell
majoraward1983@juno.com

I just wanted to say thanks for the feature on the folks who worked on *A Mighty Wind*, *Waiting for Guffman* and *This Is Spinal Tap*. Those are some of my all-time favorite films, so it was fun to hear how those clever songs were conceived and written. The article actually convinced me to re-subscribe to *FSM*. So pay no attention to the naysayers who think you should cover movie underscore exclusively!

John Griffin
john.c.griffin@wmich.edu

Tim replies: Thank you both for the kind words. We're glad you enjoyed the issue—so did we!

Demon Secret

The new Silver Age CD featuring *Soylent Green* and *Demon Seed* is superb—thank you for releasing the scores to two of our very favorite '70s sci-fi films! We have already listened to the album several times, and it's been a true revelation.

The liner notes to *Demon Seed* are excellent, especially so since you've rescued a very good Jerry Fielding score from undeserved neglect. Although Fritz Weaver was fine in the film, you may be surprised to know that Marlon Brando had in fact agreed to play—wanted to play—the part eventually done by Weaver. M-G-M executives vetoed Brando's participation (!) because they thought a Brando/Cammell team would be much too powerful, creatively speaking. Moreover, against Donald Cammell's wishes, M-G-M re-edited *Demon Seed*, shortening it by about a reel (this according to interviews with the film's editor, and Donald's frequent creative collaborator, Frank Mazzola). Among other problems,

the re-edit created some severe continuity problems, which prompted a few critics at the time to condemn the film for certain artistic flaws, not altogether unjustified.

Cammell had originally cast French actor Rene Assa in the role of Proteus; he had wanted the Proteus supercomputer to have a "human face," not merely to be a monitor filled with the abstract expressionist colors actually used in the film (which Mazzola cut in using the footage he and Cammell obtained from San Francisco-based experimental filmmaker Jordan Belson). Giving Proteus a human form (if just an image in a monitor) gives the



film's central story a greater complexity, and makes the scenes in which Julie Christie walks about talking to an invisible, disembodied voice (at least in the existing cut of the film) much more interesting, don't you think? M-G-M's re-edit was done rather late, just prior to the film's release. Much of Proteus' (Assa's) dialogue was rewritten by Roger Jaffe, at which point actor Robert Vaughn was brought in to re-dub the voice of Proteus (uncredited), and Rene Assa's contribution was, alas, completely removed.

Subsequently, as the liner notes point out, Jerry Fielding returned to redo a couple of his avant-garde electronic compositions as symphonic pieces, but we suspect at M-G-M's request, not Donald Cammell's, as M-G-M executives had decided to re-edit the film to make it a much more conventional science fiction film.

Becky and Sam Umland
rumlands@videowatchdog.com

[Rebecca and Sam Umland are authors of *Donald Cammell: A Life on the Wild Side*, forthcoming from FAB Press (U.K.).]

L.K. replies: Thanks for this fascinating information on *Demon Seed*. We printed stills of Rene Assa in the film in the CD booklet without even realizing it: See the image on p. 15 bottom right and on p. 16 top left. We love finding out weird things like this!

Reviving Rózsa

Miklós Rózsa's *Knights of the Round Table* clearly demonstrates why he may have been the greatest Golden Age composer. I hope *FSM* continues this magnificent Rózsa series. I'm particularly anxious for the release of *Diane*. I can't thank *FSM* enough for its groundbreaking film music treasures. Who would have thought, 20 years ago, that all of this would be possible.

R. Eastman
Rxprme1bob@aol.com

As a film music fan who became hooked when I got my first soundtrack album at age 12 (*The Guns of Navarone*, followed closely by *El Cid* and *Ben-Hur*), I just wanted to express my deep appreciation for the work you have been doing. In recent months, I've been in a blissful state as I acquired fabulous scores from Miklós Rózsa, Jerry

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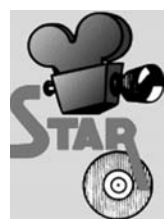
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ALL MAJOR CREDIT CARDS ACCEPTED

Goldsmith and others I have long awaited hearing on a legitimate release. The emphasis on Rózsa and Goldsmith has been especially fulfilling because they have always been my two favorite composers. For many years, I had an old 3/4" reel-to-reel recording of *The Prize* that I had compiled while watching the movie with the recorder attached to the TV's speaker leads. I made a feeble effort to edit out dialogue and some sound effects to obtain as much pure music as possible. At that time (very late '60s to early '70s), ABC had the amazingly annoying habit of relocating the main titles of the movie to the end of the broadcast. Then, to add insult to injury, they would do voice-overs in the middle of the credits to announce the late night or next evening's schedule. Talk about frustrating!

So you can imagine my sheer delight at your choice of *The Prize* for the deluxe FSM treatment. Thank you so much for a wonderful job! Your releases of *36 Hours*; *The World, the Flesh and the Devil*; *Plymouth Adventure*; *Green Berets*; *Ice Station Zebra*—I could go on and on—have just been fabulous. I buy everything and have rarely been disappointed. At worst, I find a score that is good but doesn't grab me. Even with a score that I am somewhat familiar with, I can find new delights. It was great fun to listen to the Asian source music on *The Green Berets* and hear distinctive ethnic music that at the same time was very "Rózsa." A real treat.

Of course, for future projects, I'll always be happy with more Rózsa and Goldsmith, but it would be nice to see Tiomkin get more attention. As for my most wanted unreleased score, it is still Elmer Bernstein's *Kings of the Sun*. I keep hearing rumors that he plans to release it, but nothing firm (sigh!). Anyway, thanks for indulging my long ramble and keep up the great work!

Ray Worley

masterray@cox.net

Inside the Expanded Bonds

I enjoyed Lukas Kendall's article about the remixing of the expanded Bond soundtracks, and I look forward to the second part (printed in Vol. 8, No. 5). I have a theory that may explain the humorous "Coda" that appears at the end of the "James Bond—Ninja" cue in the expanded *You Only Live Twice* CD. You're right, it's clearly a reference to the exploding volcano—it's an old English music hall song called "Hot Time in the Old Town Tonight" (not to be confused with an American song of the same name). It's normally sung at a much sprightlier pace; here,

Barry has slowed it down to become an ominous, tongue-in-cheek funeral dirge.

Take a look at the short scene where the defeated Blofeld gets out of the monorail and activates the volcano's self-destruct switch. If you sync the music to the DVD (starting right after Bond has blown up the capsule and says, "Tiger, we've done it!"), the cue plays perfectly against Pleasence's scene. It's *exactly* the same length. In the film version, Barry underscores this with brief, straight-faced suspense music, but I reckon the "Coda" was originally intended to fit here—a wry accompaniment to Blofeld's "sore loser" moment.

Stephen Lister

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You're right! That's what it is. Thanks!



The Bond films were certainly the soundtrack to the lives of so many who grew up with the classic series. Thanks so much for helping to release all the new tracks. Also, thanks for the superb articles about the scores in the latest issue. Interestingly, *A View to a Kill* contains an incredible John Barry section where May Day speeds off in the boat with Zorin during the Eiffel Tower sequence. Too bad that's not available. But what you guys have done has made all the scores brand new again, and even gives a fresh look at George Martin's *Live and Let Die*.

Paul Scrabo

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I have just finished the interesting article about soundtrack restoration and the "Bond experience." I know what Lukas means when he says that using the visual presentation of the cues in Pro Tools helps when editing cues. But my experience is in trying to *undo* some of these edits! Using a program like Nero Wave Editor, which can also display audio files graphically, I have spent some time splitting up these longer cues and arranging them into chronological order.

Alan Rogers

alan@rogers6142.freemove.co.uk

My Letter

I'm 52 and have always loved film scores. My first favorite score was *Picnic* by George Dunning. I was seven or eight when my mother bought it for me. She would listen to it over and over. I found that I especially liked the theme for William Holden's character, Hal.

I do not know how to read music. Your magazine is written for people who have some knowledge of the art and craft. But I appreciate that you run a serious scholarly magazine, and I have learned something more about music thanks to you. When I got my *Logan's Run* CD, I listened to the music and read the liner notes at the same time; I appreciate how enriched my listening experience was by reading those notes. So I am glad your magazine uses the jargon. I would *not* like it if it didn't use some of the language of the film score expert.

I want to thank you for giving me information about new soundtracks. I would have never known about *Something Wild* or the longer versions of *The Sand Pebbles* and *The Omen* [and] would not own *The Four Horsemen of the Apocalypse* or *The Challenge*. And let's not forget your wonderful FSM releases. I just received three more of those in the mail today. I own 27 of your titles, and I love every one of them. Of those 27, most of them are by my favorite, Jerry Goldsmith. I appreciate your growing Miklós Rózsa collection. Thank you for *The Illustrated Man*, *Fantastic Voyage*, *Point Blank* and *The Traveling Executioner*, among others. I am very excited about your future releases, and I know that I will be up-to-date with new releases thanks to you. And by the way, FSM releases give you your money's worth. Too bad Varèse doesn't go for bonus tracks. Again, I cannot thank you enough. I wish that I could donate money to your child's college fund as a token of appreciation.

Lastly, when you listed the Top 40 film composers, you marked certain ones which were friends of your magazine and other who weren't. Really, why should you lower yourself in that way? You publish the best film score magazine available. If some of these guys don't appreciate you, it's too bad for them. As I mentioned earlier, you are putting out a scholarly publication. You are not any individual composer's publicist. No one can agree with what you write all the time. I don't agree sometimes. But isn't that what you are all about? Please, if some film composers aren't fond of you because of what you write about them, I will be your

friend. I am disgusted by life today. But I live to get your magazine each month. How much for a lifetime subscription?

Gary Perl

HowardBeal@aol.com

L.K. responds: Sorry, no lifetime subscriptions...they'd cost us too much in the long run! But thanks for your wonderful words and support. And thanks for being our friend!

A Few More Magnificent Movie Music Moments

I wanted to share some moments (see cover story, *FSM* Vol. 8, No. 3), but I was determined not to compile a boring, long-winded list and, instead, to choose just one. To help myself I decided that the definition of "moment" I'd use is that of a length of time so short that it can be considered as a mathematical point. For example, as in the duration of midnight. It worked: for me, this definition narrowed the field to just one contender.

My "moment" is in Alex North's *Spartacus* score. It comes at the end of the body-painting scene. Marcellus, the gladiator trainer, is daubing Spartacus with different colored paints to indicate optimum points for crippling, mortally wounding, or quickly killing opponents. During this procedure Spartacus spots Varinia a few meters away, and Marcellus picks up on this. He berates Spartacus in front of the other trainee gladiators about being capable only of looking (at women), and sarcastically invites Spartacus to have a good look. When Spartacus hesitates, Marcellus says "Since all you can do is look at girls, go ahead and look. I said look!" and pushes Spartacus' head sideways with the paintbrush. During this scene, North's cue features a downbeat version of the "slave" theme, which winds down in the strings and then climbs back in low woodwinds.

For years I used to think there was a tiny but definite pause between the winding down and the climbing back. Now, I'm certain there is not. Heard in isolation, this magnificent moment is rather bland and certainly not noticeable, but with the images (or a recollection of them) it is riveting. It is as though the music rather than the camera is focusing in on that emotionally charged instant when the paintbrush swipes Spartacus' face. Most composers would have done this with a small arch or brief musical highlight. North does it not merely with an inverted arch but more of a venturi, or "V," or instantaneous "lowlight." The best way I can describe the technique is as a musical cusp. I don't think there is

(continued on next page)

Record Label Round-Up

(continued from page 6)

featuring suites and themes from *The Godfather*, *The Godfather Part II*, *Romeo & Juliet*, *La Strada*, *Taming of the Shrew*, *The Glass Mountain*, *Death on the Nile*, *La Dolce Vita*, *Roma*, *Casanova*, *Amarcord*, *Juliet of the Spirits* and more.

Tricatel (France)

Available now is *The David Whitaker Songbook*, a compilation of recordings composed and produced by the British composer. It includes four cues from *Run Wild, Run Free*, and one each from *Hammerhead*, *Dominique*, and the acclaimed recent thriller *With a Friend Like Harry*, as well as cues from the album *Music to Spy By* and more.

White Line

Available now is *British Film Composers in Concert*, with Gavin Sutherland conducting the Royal Ballet Sinfonia performing concert (non-film) pieces by Clifton Parker, Leighton Lucas, Anthony Collins, Bruce Montgomery and Eric Rogers. **FSM**

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anything in film music so subtly potent.

Anyway, that's my Magnificent Movie Music Moment, and I regard its composer as the greatest exponent of the art of film music yet known—at least to me.

Les Jepson

Ljepson@GDEngineering.co.uk

Thanks for the moment, Les. We love *Spartacus* as much as you do, and the scene in question (if not the specific music) is one of our all-time favorites.

Hello, everyone at FSM! I know I'm a bit late on getting back on this, but a couple of issues ago you asked for people to send in their top movie music moments, so I thought I'd share a few of mine:

Rudy (Jerry Goldsmith)

Unfortunately not on the CD, this is the lovely moment when Rudy is opening up his mail to find yet another rejection from Notre Dame. Goldsmith's main

theme pauses as Rudy reads the rejection, and then continues as he gets up and walks away.

Poltergeist (Jerry Goldsmith)

This is when the Freelings are assembled in their living room, have made voice contact with Carol Anne and hear her being chased. The little girl screams as she is running, and as her voice trails off it's picked up by Goldsmith's strings. The crossover between her voice and the violins is almost imperceptible.

Return of the Jedi (John Williams)

During the pause in Luke and Vader's lightsaber duel, Vader has just taken a bit of a beating while Luke is waiting for him to recover. Vader is visibly unsteady but is slowly advancing toward Luke, and the high strings that accompany this echo the dark Jedi's unsteady steps.

The Two Towers (Howard Shore)

Arwen and Elrond are having a bittersweet discussion about her love of Aragorn and whether she

should stay for him or go on with her people. The music seems to mimic their "voices"—it starts out with the higher strings with a simple, ascending line (Arwen), then brings in the lower strings as counterpoint (Elrond). Then, as he asks his daughter if he does not also have her love, the two lines merge together in thirds.

Thank you for your wonderful magazine. I just discovered it a few years ago, and after having been a film score fan since the age of eight, I was thrilled to see that such a magazine existed! My love of film music is also what initially inspired my love of the symphony orchestra and eventually led me to pursue degrees in music performance as well.

Monique Ledoux

moniquealedoux@hotmail.com

More good choices, Monique! Your *Return of the Jedi* is almost the same as ours! And we almost included a *Poltergeist* moment as well.

In Closing...

In Cary Wong's review of *Varèse Sarabande: A 25th Anniversary Celebration* (Vol. 8, No. 5) he states that Elmer Bernstein's *The Black Cauldron* has never been released on CD. While it is true that the original film tracks have never been released (except as a crummy bootleg), Bernstein rerecorded 32 minutes of the score with the Utah Symphony Orchestra, and this was released on CD—by Varèse Sarabande, in fact (VCD 47441). The disc is long out-of-print, however, and very hard to find. The cut on *A 25th Anniversary Celebration* is almost certainly from the re-recording.

John Takis

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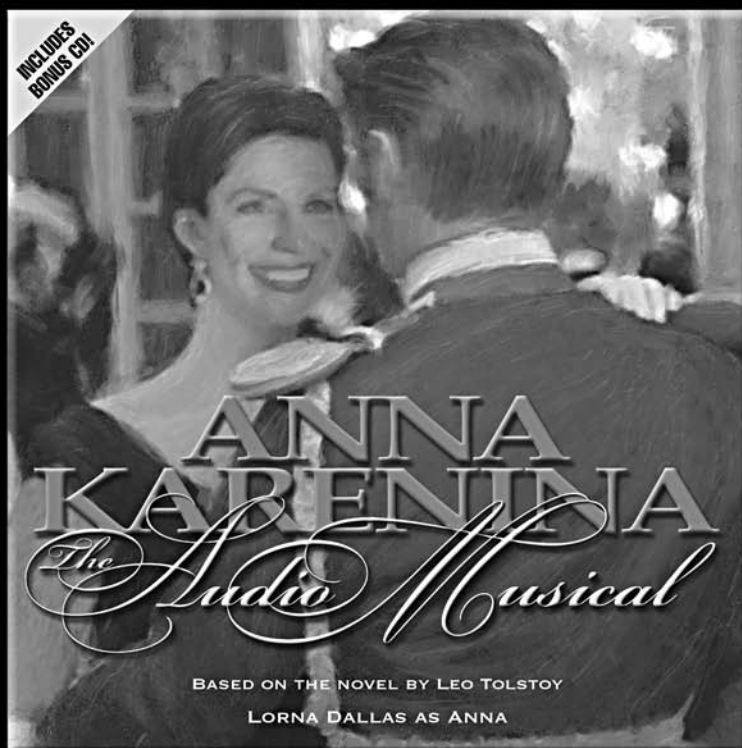
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by George Duning

FSM SPOTLIGHTS A WONDERFUL GOLDEN Age composer seldom represented on CD: George Duning (1908-2000), a stalwart of Columbia Pictures (*From Here to Eternity*, *Picnic*, *The Eddy Duchin Story*) who later excelled in television (he scored the most romantic episodes of *Star Trek*). Presented here is one of Duning's most outstanding dramatic scores, *Toys in the Attic* (1963), his only picture for United Artists.

TOYS IN THE ATTIC WAS BASED ON A PLAY by Lillian Hellman and directed by George Roy Hill, starring Dean Martin as a perennial failure who retreats to his childhood home in New Orleans and spinster sisters (Geraldine Page and Wendy Hiller) when times get rough. The sisters actually derive great pleasure from comforting Julian, and it is the man's success (both in business and with his new bride, Yvette Mimieux) that ironically leads to tragedy.

DUNING'S SCORE IS MELODIC AND memorable, with a bluesy main theme (one of Duning's finest) and sweetly nostalgic Americana for the loving (if problematic) personal relationships. The "Southern family" genre led to exceptionally fine scores from composers such as Alex North (*A Streetcar Named Desire*) and Elmer Bernstein (*Summer and Smoke*), and Duning matches their sensitivity (using his own style) with rich and melancholy music, becoming dissonant only as the characters themselves push into obsession and desperation.

THIS PREMIERE CD OF *TOYS IN THE ATTIC* has been mastered from the original 1/2" three-track tape, recorded at the famed Goldwyn Scoring Stage in Hollywood. The album presents the chronological assembly planned by the composer and Tony Thomas but never commercially released, followed by jazzy source cues, a brief suite of additional and alternate underscore, and a rare single (vocal and instrumental) of the main theme. Liner notes are by Jeff Bond and Lukas Kendall.

\$19.95 plus shipping

Don't Miss This Month's
Silver Age Classic

**Hawkins on Murder
Winter Kill • Babe**

See page 23
for details.



- | | | | |
|---|------|---|-------|
| 1. Main Title/Bourbon Street Beatnik/
Lily Enters | 5:20 | 14. Evil Carrie/Miss Anna/
Dock Rumble/
Who Told Him?/
Get Out/I Heard Her | 6:49 |
| 2. Lily Phones | 1:41 | 15. Goodbye Carrie/
End Title
(short version) | 2:49 |
| 3. Carrie Remembers | 2:43 | Total Time: | 48:04 |
| 4. Carrie Excited | 1:21 | | |
| 5. The Attic/Julian | 1:51 | | |
| 6. Lily and Julian | 2:06 | | |
| 7. The Presents/
The Tickets/
More Presents/
The New Ring/
Why, Lily? | 8:27 | | |
| 8. Lily Goes Home/
Motherless Child | 2:43 | | |
| 9. Morning at Berniers/
I'm Sorry, Cyrus/
Hey Gus/Lily Returns | 2:31 | | |
| 10. Now/
Carrie Disturbed | 1:40 | | |
| 11. Carrie Listens/
Anna's Accusations | 2:14 | | |
| 12. Julian, Don't Go | 2:51 | | |
| 13. Do It! | 2:26 | | |

- BONUS MATERIAL
- | | |
|--|-------|
| 16. Toys in the Attic (vocal) | 2:37 |
| 17. Additional Score Cues | 4:18 |
| 18. Attic Jazz/
Attic Beguine | 2:54 |
| 19. Champagne Party/
Waltz for Carrie/
New Orleans Cafe/
Bourbon Street Twist | 3:49 |
| 20. Strip Stuff/
More Strip Stuff/
The Stripper Blues/
Preservation Hall | 3:17 |
| 21. Blues for Charlotte | 2:58 |
| 22. Toys in the Attic
(instrumental) | 2:18 |
| Total Time: | 22:23 |
| Total Disc Time: | 70:27 |

Album Produced by Lukas Kendall



a Night at the Opera

**Rachel Portman takes on her first concert work,
Saint-Exupery's *The Little Prince***

In an era when classical music appears to be in a malaise, there is evidently room for one more new opera. Opera has become the trendy night out for younger adults who go more for the spectacle and recognition than for the music or story. Opera in the U.S. has been aided by the introduction of projected subtitles that bridge common language barriers along with "reinterpretations" of standard fare. Most of the attention-getting operas of the past couple of decades have come from a group of composers utilizing minimalist techniques in this large-scale form. John Adams perfected this with his political operas *Nixon in China* and *The Death of Klinghoffer*, but most contemporary fare tends to lie closer to the heart of neo-romanticism with hints of the minimalist style. Composing music for the opera house seems almost an anomaly, but it happens more often than most people realize.

The Houston Grand Opera has a long history of presenting world premieres of contemporary operas, many by Carlisle Floyd in particular, but other than *Nixon in China* none has really managed to find a wider audience. The opera studio has produced the likes of Michael Daugherty's *Jackie O* and Robert Moran's *The Dracula Diary*. The HGO will be familiar to those who remember the Joplin revival in the 1970s and its Kennedy Center performance of *Treemonisha*. And until a few years ago, the HGO had the honor of creating one of the best recordings of Gershwin's *Porgy and Bess*. With its history of staging modern American operas based in popular musical genres, it was appropriate that the HGO commission a new opera by Rachel Portman.

Film lovers have grown to appreciate Portman's music for *Emma* (for which she received her Oscar) and *The Cider House Rules*. More recent projects have been buried in films that didn't

make the cut come Oscar time. The Americana score for *The Legend of Bagger Vance* revealed the eclecticism of her style, as did her score for Jonathan Demme's dismal remake of *Charade*, *The Truth About Charlie*. Her recent relative absence from the film world was due to her work on a children's opera for the HGO based on Antoine de Saint-Exupery's 1943 novel, *The Little Prince*.

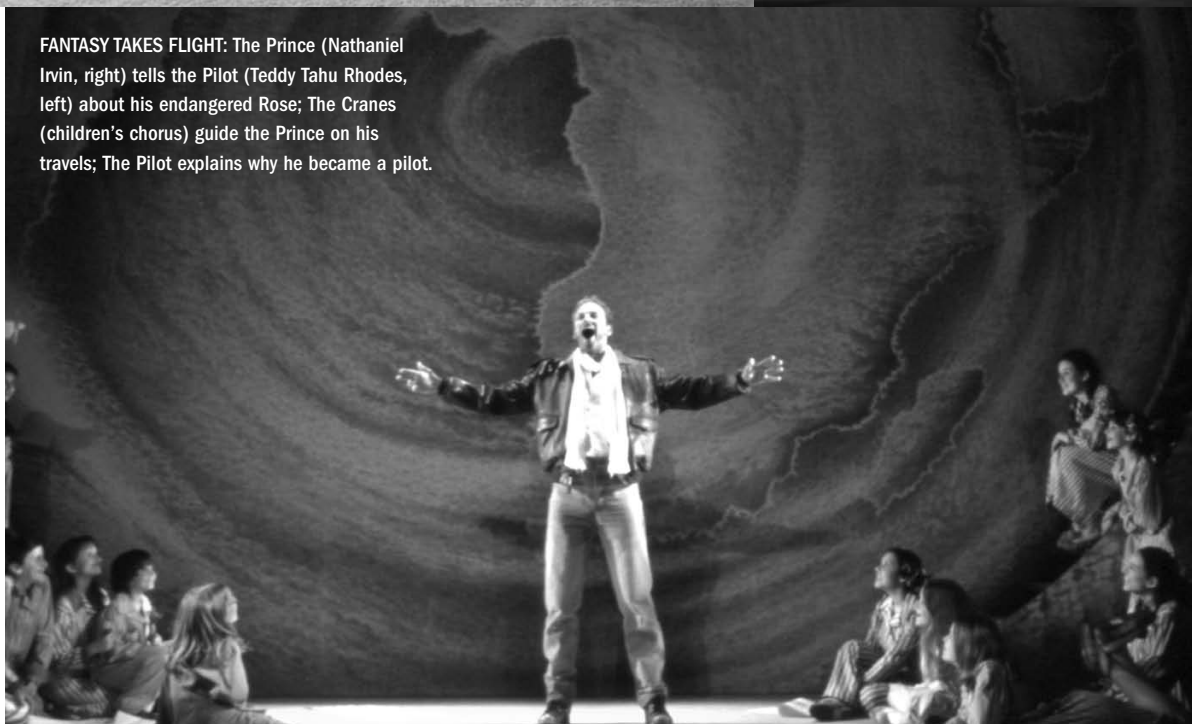
The plot of *The Little Prince*, for those unfamiliar with it, involves a pilot who is forced to land in the Saharan Desert during a sandstorm, where he meets up with a mysterious little prince who claims to be from another planet. The prince relates his story and adventures as well as the valuable lessons he's learned along the way about love and seeking wisdom. Filled with allegory masquerading as a children's tale, *The Little Prince* manages to touch on materialism, greed, alcoholism, love, friendship and death. Portman has teamed with librettist Nicholas Wright, author of the London hit *Vincent in Brixton*, now on Broadway; this is the first opera for both of them. In her notes for the playbill, Portman comments, "The challenge has been to communicate in music Saint-Exupery's insights into [the relationship between the adult world and that of childhood] and in particular his universal message that adults lose sight of the important things in life as they lose the ability to see clearly the essence of things." It would seem that her style fits that challenge well. Word has it she even took a trip to the Sahara for a little inspiration.

The Little Prince has provided Portman with the opportunity to try her hand at extended vocal writing, though she had previous experience at this on Disney's *Beauty and the Beast: The Enchanted Christmas* (1997). Her interest in this project was revealed in this June's *Opera News*, where she discussed her

By Steven A. Kennedy



FANTASY TAKES FLIGHT: The Prince (Nathaniel Irvin, right) tells the Pilot (Teddy Tahu Rhodes, left) about his endangered Rose; The Cranes (children's chorus) guide the Prince on his travels; The Pilot explains why he became a pilot.



desire to add to the literature of children's opera. She has been given amazing collaborative material to work with in Wright's evocative and powerful libretto. The libretto design also allows for excellent narrative arcs, though these play better in the first act than in the second, at least on the surface.

A cursory glance at the piano-vocal score suggests large swathes of static harmonic movement, tending toward major-seventh chords for larger choral passages and a heavy reliance on diminished-seventh chords to create tension. This plays out better in full orchestral guise, even with the reduced pit orchestra employed in the production. The simplistic harmonic ideas serve the text well, and

when Portman's characters delve into extended arias or set pieces the music really shines. In fact, Ann Thompson's pre-opera lecture summed up the opera nicely in three adjectives: "melodious, intriguing and enchanting."

In With the Old, In With the New

Most of those who come to see *The Little Prince* will be new to Portman's music. Film music fans just have to be understanding that Hollywood and the arts may meet on occasion, but the disrespect or disdain that film music receives from the art world has always been there. So rather than think of the work as a crossover opera, it is far better to hear this opera as the first concert work by

Portman. Film music fans will note definite drawing on the sound worlds of her film scores. But it would be more important to realize that perhaps we are just accustomed to her style enough to recognize her distinct voice. *The Little Prince* is filled with music that fans of *Emma*, *The Cider House Rules*, *Chocolat* and *The Legend of Bagdad* will surely be able to point to as reference points for its own musical language. The combination of what would seem disparate film approaches does wonders for this fairy tale.

a close, we meet the Geographer, who mirrors the dependence on others for information, but is self-absorbed in a way that cuts close to the Lamplighter's focus. The first act moves quickly as it builds to a finale whose melodic contours are cousins to the main thematic idea from *The Cider House Rules*.

Act 2 opens like the prologue with a *Chocolat* kind of sound that becomes identified with the character of the Snake. The Snake's aria slithers chromatically about in a



FLOWERS AND TREES:

The Roses awaken and greet the Prince; The Rose (Kristin Reiersen) bids the Prince good morning; The giant baobab trees threaten to overtake the Prince's planet..

The opening "Prologue" is full of *Emma*-inspired sounds. The orchestration is simply a magical extension of that sound world. The "Pilot's Song" is a gorgeous high-light filled with beautiful soaring lines. There is plenty of magical music to fill the following scenes, including a segment reminiscent of Elfman's *Edward Scissorhands*. Another high point that allows Portman's music to come to the fore is the wonderful musical interlude that plays while the pilot and the prince watch a sunset. The connection to the Lamplighter scene later in the act is wonderfully accomplished as well.

The chief audience pleasers in Act 1 come from the baobab trees' chorus. This will likely be a classic opera moment as the trees sing a delightful quartet, performing in a kind of vegetative version of Dahl's Oompa Loompas from *Willy Wonka and the Chocolate Factory*. The Vain Man's aria, with his punctuated kazoo, is also an opportunity for audience participation by vain demand. The Crane chorus, as with many of the children's choruses, is delightful to hear and see. Portman also provides an opportunity for a humorous little basso profundo aria for the King. Those familiar with Saint-Exupery's life will appreciate the care given to the symbolism of the rose (a reference to his wife, some believe). The Prince's song about his precious flower has some of the best literary writing in the opera, allowing the deeper implications of the story to come across.

An Alcoholic, a Snake and a Geographer Walk Into a Bar

One of the things that struck me about the first act was the circular route we travel in the opera. This is made in a kind of turning motif heard at the start of the whole work and reappears in different musical ways throughout. There are parallel characters that illustrate important themes for the opera and are lessons for our own age. We have the Vain Man who is dependent on others to drive his living, offset by the Drunkard who is driven by his addiction and whose life, in turn, reflects that of the Businessman. The Lamplighter's cultural obsessions have much to say to our own busy world. As the act comes to

great unsettling sequence that leaves us questioning whether he is evil or good. The music that bridges scenes 2 and 3 has a kind of impressionistic feel à la Debussy's *Prelude to the Afternoon of a Faun*. The tension is offset by the humorously choreographed, and audience-pleasing, Hunters' chorus. The scene with the Fox and the Prince has an overly long interlude supporting the stage action, but the payoff is a great closing section that pulls in the children's chorus to emphasize, "There's just one place where beauty grows." The following scenes move quickly toward the finale, stopping off at a well for one of the finest choruses of the work, a tour-de-force that hammers home the theme of searching, or following one's heart.

There are great musical touches that allow *The Little Prince* to be an accessible fairy tale opera that deserves further performances beyond Houston. It was apparent by following the score that there were some cuts made, perhaps for length, and that the pure orchestral sections may have been the first to go. That makes some sense given the smaller stage setting and the static set changes (made possible by a wonderfully designed multi-functional set that draws you in to the story from the outset).

There were several empty seats in sections of the first floor, perhaps the domain of opera patrons too blue-blooded to attend a crossover opera. They missed a wonderful evening of amazing music, a childhood classic come to life, and unbelievably creative costume design. I asked a couple of younger people if they enjoyed the opera and they were enthusiastic in their praise of seeing one of their favorite books brought to life. It would seem that all concerned have managed to hit their target audience. My impression is that the second act, while shorter, seems to drag. Perhaps it has more to do with the more serious nature of the second act's focus and the fact that there are fewer scenes with new characters. But I was still caught up in the exciting build to the finale. **FSM**

The Houston Grand Opera's production was directed by Francesca Zambello and includes costuming designed by the late Maria Bjornson.

The Little Prince ran in 12 performances through June 22.

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Practically Perfect in Every Way

Richard Sherman talks about the Sherman Brothers' extraordinary career writing hit songs for stage & screen.

Interview by Cary Wong

CHANCES ARE, IF YOUR CHILDHOOD OCCURRED AFTER 1960, YOU GREW UP LISTENING TO AND SINGING SONGS WRITTEN BY THE

SHERMAN BROTHERS. RICHARD AND ROBERT SHERMAN ARE RESPONSIBLE for some of the most beloved children's songs of the last four decades. When they worked for Walt Disney, they wrote the songs for *Mary Poppins*, the *Winnie the Pooh* series, and *Bedknobs and Broomsticks* among many others, and their non-Disney works have also made significant impact with songs for movies like *Chitty Chitty Bang Bang*, which was based on an Ian Fleming book, and *Charlotte's Web*. With all those accomplishments, however, their most famous song would have to be "It's a Small World (After All)," a song written for a 1964 New York World's Fair exhibit and still one of the most popular attractions in Disneyland.

The Sherman Brothers came from a very musical family. Their father, Al, was the well-known songwriter of such songs as "No, No, a Thousand Times No" and "Now's the Time to Fall in Love." Al was the one who suggested that his sons collaborate on songwriting, and though they wrote many pop songs, it was their songs for Mouseketeer Annette Funicello that caught the attention of Walt Disney. The rest, as they say, is history.

I had a chance to talk to Richard, the younger of the two Sherman



Composer portraits courtesy Photofest; *Chitty Chitty Bang Bang* ©1968 Metro-Goldwyn-Mayer Inc.; *Mary Poppins* ©1964 Walt Disney Co. All Rights Reserved.

THE BOYS WILL BE BOYS: Robert (left) and Richard hard at work on *The Slipper and the Rose* (1976); Dick Van Dyke and Julie Andrews in *Mary Poppins* (1964).





Brothers (at age 75; Robert is 77). A CD of their songs, sung by Broadway singers, called *Believe...The Songs of the Sherman Brothers* was recently released by Fynsworth Alley. It includes many of their familiar children songs, chart-toppers like Annette Funicello's "Tall Paul," and a couple of songs from their stage musical collaborations. Their last movie project, in 2000,

was providing songs for the Disney film *The Tigger Movie*, which includes another high-profile song, "Your Heart Will Lead You Home" co-written and sung by Kenny Loggins. Though they've written just one Broadway show, the Andrew Sisters musical *Over Here!*, the Shermans are now in the midst of a theatrical stage boom. Not only is the London stage version of *Chitty Chitty Bang*



MOUSE AND CAT: The brothers with Walt Disney (top); *That Darn Cat!* (1965, bottom) with Hayley Mills and Dorothy Provine.

Bang a hit (with an expected Broadway foray in the near future), preparations are under way for a stage version of *Mary Poppins*, which may hit the U.K. in 2005. In spite of this crazy schedule, the ever-youthful Richard shows no signs of slowing down.

Following in Dad's Footsteps

FSM: Tell me about your father, Al Sherman, who was a great songwriter.

Richard Sherman: Dad wrote a lot of wonderful songs in the '20s and the '30s and even in the '40s. Our dad was a gifted idea man; his natural talent was music. He was a great composer and he wrote beautiful melodic lines. His real forte was coming up with word sounds and ideas.

FSM: What was his influence on your career?

RS: When [my brother and I] got the bug to start writing,

he was our real first mentor, instructor and the greatest critic we ever had. He would tell us if we were being trite and unoriginal or on the nose. He constantly tried to steer us into writing an original way of saying something.

FSM: Wasn't it your father who challenged you and your brother to write songs?

RS: Bob wanted to write the great American novel, and I wanted to write the great American musical. My dad recognized in the both of us the potential of a team. We're not exactly identical in attitude. We're yin and yang. We would complement each other. [Robert] would look at one side of the coin and I would look at the other, and together we would get a stereo look at something. Basically [my father] wanted to pool our ideas and talent, and by doing so, we came up with originality, and that gave us our break.

FSM: How do you and your brother normally collaborate?

RS: We sit in a room and throw ideas back and forth, and I'll pound something on the piano and get a rhythm going. We collaborate on lyrics, on ideas, and on music. There are three parts to a song. The most important part is why write it. The idea. If the idea is strong enough, then melody and lyrics follow very well, but the idea, the hook, is what it's all about.

Shermans' March to Fame

FSM: Tell us about those early years before Disney.

RS: I always wanted to write for musicals, whether it was film or theater. Bob did, too, from the first time we started, but no one wants to hire some unknown, fledgling writers, so we had to pay our dues in the pop field. We wrote a lot of pop music, and in the latter part of the '50s we started getting some big hits. Up until then we were just learning and trying; finally we started to make some "Top 10" noise. The new album salutes three of those songs.

FSM: You wrote the Ringo Starr hit, "You're Sixteen."

RS: Your age range may remember Ringo Starr, but Johnny Burnett actually introduced [the song] in the 1960s. We did a string of hits with Annette [Funicello]. Her first big hit was "Tall Paul." She's our lucky star; she's a wonderful girl. She recorded 36 of our songs in a period of four years. She's like a kid sister to both of us.

FSM: And that was the road to Disney?

RS: The great blessing that came to us was that Annette Funicello worked for Walt Disney and he was very aware that she was singing these little songs of ours. One day she was going to do a movie, and he said, "Bring those young guys who wrote those cute songs for Annette." And, that's how we met Walt Disney.

At the Dream Factory

FSM: You were hired by Disney to be on his staff. Tell me about that. Where did you actually work?

RS: The Disney lot is a large place. We were in the animation building, which was the largest building on the lot back then. Walt's offices were just down the hall on the third floor, and we were about two lanes down from where he was. All the creatives were up there: the writers, the head of the story department, the producers. We were in close contact with Walt.

FSM: What were your dealings with Walt Disney like?

RS: He was a very hands-on producer, he wasn't just this legend who stood off in the corner and let people do all the work.

He was involved in everything. He would have periodic meetings with the creative people, going through their work, and that meant from the set decorator to the costume designers to whoever. He was right on top of them all. And then he would look at dailies every day. He was the most total hands-on knowledgeable man I have ever met in my life. He was brilliant in everything he did.

FSM: What was he like as a boss?

RS: He was Walt. He was incredibly special to us. We met him during the last six or seven years of his life. He had [already] won all the accolades and battles and [gone through] all of the disasters—coming back from almost being bankrupt to gigantic success. He had proven himself over and over again. He was in a kind of benign period. He was this wonderful great Uncle Walt who was easy to love. He didn't wear the bear suit and get angry at everything. With us he was very kind and understanding.

FSM: What was his input on your songs?

RS: We were on the same wavelength. I must say this with humility and with amazement, but we did seem to know exactly what he wanted when we were given an assignment. Rarely did we have to say, "Oh, we'll do it again." And when we did, we didn't fight him. We would just say, "OK, we'll take another whack at it." Ninety percent of the time we were hitting homers.

FSM: What was it like after Walt died?

RS: Walt Disney was a shining, brilliant man who understood abstractions. We'd play two lines of a song and he'd know if he wanted it or not. He'd say, "Yeah, finish it." This is the brilliance of the man. He didn't need demonstration records with beautiful voices. I could just sit there and sing it to him, playing the piano. You don't find too many people like that. Also, he had the power to say, "Yes, do it." And that would be the end of it. There were no groups meeting and discussing it. The most dangerous thing is to have a group of people who are all supposedly experts trying to agree on something. You get all these egos saying yes, it's good, or no, it isn't good. We had a board of indecision. A tremendous amount of wonderful projects were put on hold or cancelled after Walt passed away because there was nobody that could say, "Yes, go." It wasn't the same.

Best of the Best

FSM: Many people consider *Mary Poppins* the best of the Disney movie musicals. A big reason would have to be the songs. Many of them are standards now.

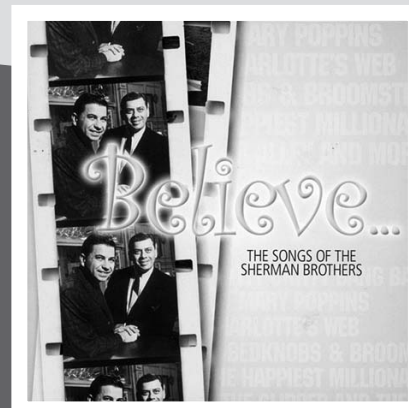
RS: Nobody was going for hits. We were just trying to make the story happen. And each one of these songs was all part of an overall statement. We never thought of them as individual songs. They were not in any way written for the popular market. They were written to tell the story of Mary Poppins. The fact that they became so popular and "Chim-Chim-Cheree" won the Academy Award, it was a cherry on top of the ice cream sundae. We were just happy to write the ice cream sundae.

FSM: "Chim-Chim-Cheree" won the Oscar for Best Song. Why was that particular song singled out?

RS: Everyone had their favorites. I love "Spoonful of Sugar"...well, I love all the songs. I mean if you have 14 children, you love 14 children. My brother loves "Stay Awake" because it's so completely unexpected. To tell children to stay awake when

you want them to go to bed, it's reverse psychology and that's fun. Walt Disney loved "Feed the Birds." Our dear friend the writer AJ. Carothers was at the studio while we were working on "Chim Chim-Cheree," and he said, "You know, that's the big one," and we asked, "Why would you say that? It's just a chim-neey-sweep song." He said, "That's the one that gets to you. That's the haunter."

FSM: How did "Supercalifragilisticexpialidocious" come about?



Believe...The Songs of the Sherman Brothers
★★★★★

Richard and Robert Sherman
Fynsworth Alley 302 062 175 2
15 tracks - 50:03

A comprehensive quality compilation of 15 CDs at least, so to say that this collection of excellent re-recordings by Broadway singers is lacking is by no means a criticism. Just a fact. What this CD does very well is to capture the diversity of the Sherman Brothers' songwriting skills. From children's movies to big Broadway shows, this collection is beautifully produced with a contemporary feel, but it is always respectful of the original source material.

Liz Callaway's "Feed the Birds" and Christine Ebersol's "The Age of Not Believing" are the two standout songs, and I will always have a special place for *Charlotte's Web's* "Chin Up," performed spiritedly by Susan Egan. But, the biggest surprise would be "A Rock and Roll Love Story," which is a medley of three of their pop songs, including the Annette Funicello song "Tall Paul." It's a nice contrast to the show songs and a lot of fun. For theater fans, there are also two songs from the musical *Busker Alley*, which was derailed from Broadway when star Tommy Tune broke his foot. Gary Beach and original cast member Brent Barrett prove that there could still be life in these tunes post-Tune.

The album has liner notes by Richard Sherman, who provides background material on each song. His interesting anecdotes are a nice companion to this CD, which is for all ages. —C.W.

RS: We wanted a little hook, a special thing. We wanted a song, a little gift that Mary Poppins could present to the children when they come out of this make-believe place, which was jumping into a chalk drawing. And they have an adventure. And when you come out of a make-believe place you can't come out with a tangible thing. You couldn't come out with a rock or a starfish or a leaf or anything like that, you have to come out with a souvenir that was mental. And when we were little kids, we would make up silly double-talk words—let's create some super colossal incredible word that's really obnoxious and baffles everybody, and that was half the battle. And what rhymes with precocious and what rhymes with atrocious? Why not.

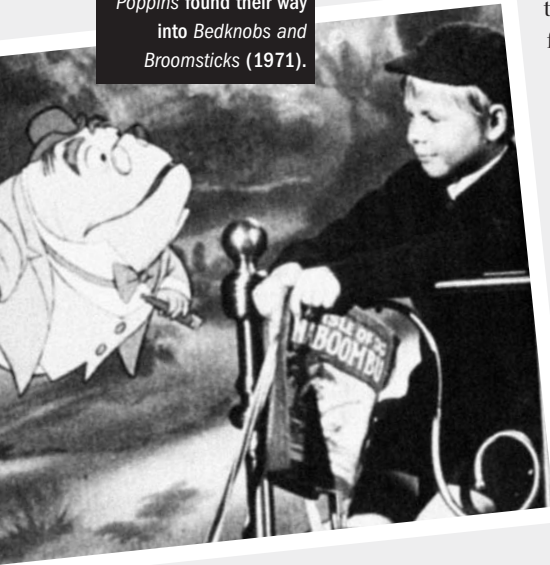
FSM: And now the word is in the dictionary.

RS: I know. It's an incredible thing. It's in many dictionaries. It's credited as a nonsense word, which I resent. [laughs] It's a superlative superlative. And that's what it's supposed to be.

FSM: Were any songs for *Poppins* cut?

RS: Oh sure, but it wasn't because the songs were no good; it was because the sequence was cut or it was running over time

NO WASTE: Songs that didn't make it into *Mary Poppins* found their way into *Bedknobs and Broomsticks* (1971).



We met Walt Disney during the last six or seven years of his life. He was wonderful great Uncle Walt who was easy to love. He didn't wear the bear suit and get angry at everything. With us he was kind and understanding.

and we didn't need it. We wrote over 30 songs for *Poppins* and only 14 were used, but we wound up using [the others] in other places. One song we wrote for *Poppins* was "The Beautiful Briny Sea," and they were going to have an adventure with Mary Poppins under the ocean. When we did *Bedknobs and Broomsticks*, we had the perfect opportunity because we wanted an underwater sequence. And so we changed a few lines to make it fit the new show and we had it. Nothing went wasted.

FSM: You wrote so many songs through the years. Were there any songs you were worried might not work?

RS: The biggest song we ever wrote, as is well-known, was "It's a Small World After All." We were troubleshooters on that particular song because they had this wonderful salute for the children of the world that was sponsored by UNICEF for the World's Fair, back in '64-'65. This ride was created and we walked through this mockup, without the boat,

of course. And there were these beautiful Audio-Animatronic dolls, and they were all singing national anthems of the various countries. And after you walked through it a bit, it sounded like a terrible cacophony, you couldn't understand a single word. At one point, Walt turned to the guy running the sound and said, "Stop." And he looked at Bob and me and said, "You're going to write us a simple little song that will carry through this whole thing." So we wrote, "It's a Small World After All." Were we worried? Yes. It's repeated over and over again. My God, it's going to be so awful. But we got the greatest reviews because we had it in different styles and orchestrations. Of course people who have been stuck on the ride want to kill us. [laughs]

FSM: And it's a great song.

RS: It makes you feel good. It's a prayer for peace. And these days with all this hatred going on, if only that thought would get through to people.

FSM: How did a ride at the World's Fair end up in Disneyland?

RS: Walt's deal was if he created this ride—he had done four exhibits, including "The Great Big Beautiful Tomorrow" that was featured in the GE Carousel of Progress—and his deal was that he would own them once the fair was over. So both of those exhibits came back, lock stock and barrel, to Disneyland.

FSM: What other theme park rides did you write for?

RS: The original [Enchanted] Tiki Room, all the music in Epcot and the Imagination Pavilion—including "The One Little Spark," "The World of Innovations."

FSM: What's different in writing for an exhibit or a ride?

RS: We would sit with the creative people, the story people, who are called Imagineers at Disney. The Imagineers usually design and create these rides and if

they need a theme song, we would talk about it. This was how we did it when we were on staff at Disney and even now, when we occasionally do a song for them in the same way. They'd say, "Here's our problem, we want to say this, we want to have something that is mouthable, that can be played in the '20s style but can also be played in the '40s style." The parameters are given to us to write it.

FSM: What were your thoughts on the Disney animation boom of the '90s?

RS: Marvelous. We had two brilliant guys, Howard Ashman and Alan Menken, who were a great songwriting team in the real tradition of early Disney. Tell story with song. Make the song a part of the story. The kind of thing we used to do. They came and did it in that tradition and that's why the revival came along. They were wonderful stories, and it started this whole boom. A new wave of animation. And what with the age of computer animation, you could do it [now] without taking three years. You could do it in a year. I saw some stuff from the new Disney animated film called *Brother Bear* and it's wonderful.

FSM: Tell me about your involvement with *Beverly Hills Cop 3*.

RS: John Landis was the director of that film. Bob and I went out to lunch with him, and he said, "I want you to write the most Disney song you could possibly write for a make-believe Disneyland that can be sung over and over again. Do it as if Walt was saying, 'Give me the best Disney song you can ever do.'" We wrote "The Wonderworld Song," and [Landis] loved it.

FSM: Is it true your brother is in the movie, but you're not?

RS: I was cut. Landis said, "You're going to both be in the movies because I like to do things like that." Bob was at the bar and had a line, and I was going to blow the whistle and start the big band when they're doing the big parade at the end of the movie. And there I was in band suit and my whistle and they cut me. [laughs] I felt so shattered. I was in a movie before, in *The Happiest Millionaire*; there's a scene where Fred McMurray is singing an aria, and the flutist is me.

FSM: How did the stage version of *Chitty Chitty Bang* come about?

RS: Cubby Broccoli's daughter, Barbara, and her half-brother, Wilson, are very much involved with the new James Bond films; they produced the past four or five of them. And they approached us and asked if we would help with a stage version of *CCBB*, and we said absolutely we would. The first question out of my mouth was "Can the car fly?" And they said, "We're going to make that car fly and knock everyone on their socks." They've wanted to do it for years, and now they have the technology. It actually lifts off the stage, flies out into the audience, comes back and does it again. People are aghast! They just can't believe it. It's so thrilling.

FSM: Are you working on anything new?

RS: I have several jewels bubbling around in my brain that I have been working on with many gifted people, but it's a bit premature to talk about stuff. I'm thinking stage musicals now.

FSM



Hawkins on Murder

with Winter Kill and Babe

By Jerry Goldsmith

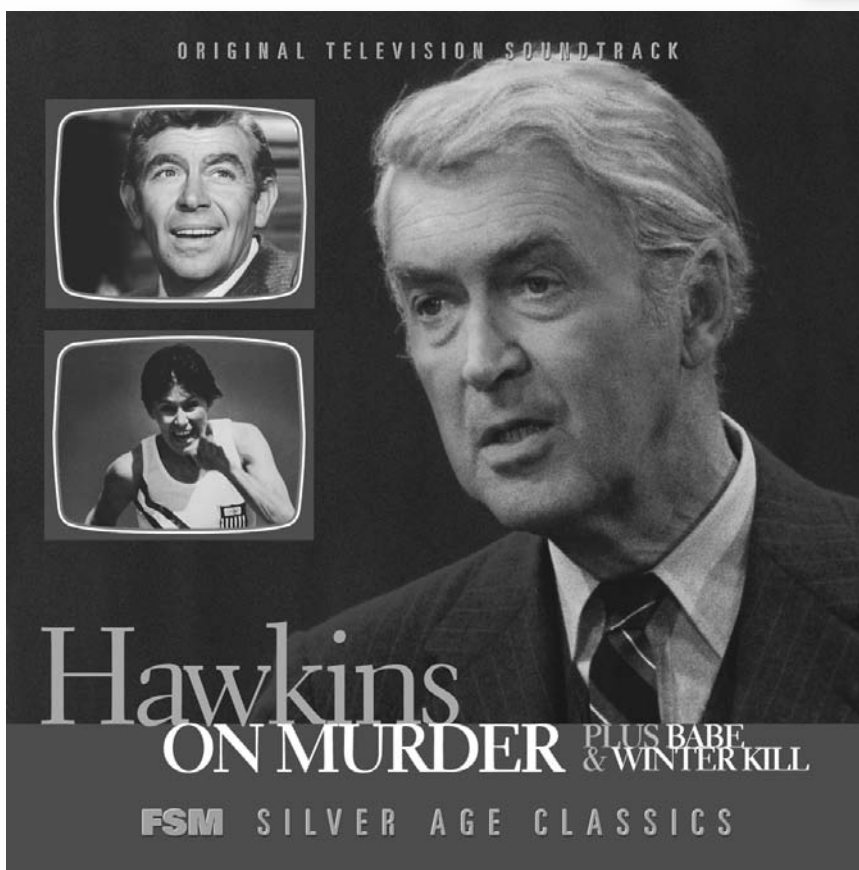
JERRY GOLDSMITH IS ONE OF THE GREATEST feature film composers of all time, but he has often returned to his roots in TV for memorable themes and scores, from *The Man From U.N.C.L.E.* to *Star Trek Voyager*. The early 1970s were an especially prolific time for Goldsmith in television, and this CD features three of his projects for M-G-M Television, two produced by *U.N.C.L.E.*'s Norman Felton.

HAWKINS ON MURDER (1973) WAS THE 90-minute pilot film for a short-lived series starring Jimmy Stewart as Billy Jim Hawkins, a canny West Virginia defense attorney. Goldsmith wrote an energetic theme featuring twangy Minimoog synthesizer, emphasizing Hawkins' country roots and the authority of the law. The balance of the 17-minute score features sympathetic strains for an innocent heiress played by Bonnie Bedelia, with acoustic guitar performances by Laurindo Almeida.

WINTER KILL (1974) WAS A TWO-HOUR PILOT starring Andy Griffith as a small-town sheriff confronted with a vicious string of murders. Goldsmith wrote an exciting theme for ARP synthesizer, strumming guitars and orchestra, foreshadowing his score to *Breakheart Pass* (1976), along with moody, ambient suspense and action cues including low-end piano and tabla percussion. (Certain atmospheric cues are relegated to the bonus section of the CD.)

BABE (1975) WAS A STELLAR TV MOVIE about Babe Didrikson Zaharias, the greatest woman athlete of the 20th century. The production was one of the first biopics for television and one of the finest, with Emmy-winning efforts by actress Susan Clark and Goldsmith. The score is a sensitive gem of melody and Americana, with a heartfelt main theme often played by acoustic guitar, and lively accompaniment for Babe's athletic achievements.

THIS CD FEATURES GOLDSMITH'S COMPLETE scores to all three telefilms, remixed and mastered from the original 1/2" stereo tapes. Liner notes are by TV music authority Jon Burlingame. \$19.95 plus shipping.



Hawkins on Murder

1. The Bodies/Main Title/ No Tourist Attraction/ A Stranger in the House/ The Beach/All That Can Be Done/	5:12
2. No Worries/ It Won't Happen/ A Couple of Kicks/ Sarabande	7:02
3. A Strange Freedom/ A Second Time	3:30
4. Julia's Confession/ End Title	1:05
Total Time:	16:51

Babe

11. Theme	2:27
12. Babe/High Off the Hog	3:34
13. The Team/Where Is It	2:54
14. Sick Nun	3:06
15. You Bet Ya/It's Late/I Do	3:23
16. Round Trip/ Morning Edition	2:12
17. On the Green/Can She?/ WPGA/Outpatient	2:00
18. No Changes/ Sudden Pain	2:33
19. Always a Winner	4:11
Total Time:	26:41

Winter Kill

5. Number One	2:04
6. Main Title/The Cigar	3:56
7. The Village/ Number Three/ Late Visit	3:22
8. Late Arrival/ What's in a Name/ I'm Worried/ A New Killer	4:35
9. Shootout	2:07
10. Fatherless Child	1:41
Total Time:	17:58

BONUS MATERIAL

20. When You've Gone Away (Babe)	4:47
21. Missing Gun/Red Snow/ Which One/Number Two (Winter Kill)	3:52
22. More Clues (Winter Kill)	1:25
23. Final Victim/ Special Delivery (Winter Kill)	4:17
24. Main Title (Hawkins)	1:16
Total Time:	15:49
Total Disc Time:	77:24

Don't Miss This Month's
Golden Age Classic

Toys in the Attic

See page 13
for details.

Album produced by Lukas Kendall



SHIVER ME TIMBRES

Klaus Badelt leads a Media Ventures assault on pirate movie scoring traditions.

By Jeff Bond

You know the formula: blasting broadsides, billowing sails, rolling ocean swells, and a supersized full orchestra delivering row after row of brass triplets. It's a seagoing tradition as old as the Warner Bros. fanfare, and it initially looked to be a big part of Gore Verbinski's mammoth adventure film *Pirates of the Caribbean: The Curse of the Black Pearl* as Alan Silvestri prepared a score that by all rights looked to rival his gargantuan effort for *The Mummy Returns*. But one factor wasn't taken into account: the "Jerry Bruckheimer Sound."

Bruckheimer remains probably the most

consistently successful action-movie producer around, and along with the hyper-real, MTV-and-commercial-inspired visuals and rapid cutting that mark his films regardless of director, there goes a distinct musical persona that's as far from the classicists of film scoring as you can get. "It's just a rock and roll attitude toward film scoring, persuading the orchestra to play the Clash, don't play Mozart. It's just the orchestra playing with a slightly different attitude," Hans Zimmer says. He should know—Zimmer probably defined the Jerry Bruckheimer style in films like *Days of Thunder*, *Crimson Tide* and *The Rock* before the mega-producer even realized what it was. Zimmer was brought in as a musical consultant, supervisor and producer on *Pirates of the Caribbean* after Silvestri left the project, and the mandate he received from Bruckheimer was to set sail in a completely different direction.

"The thing here was to not do the old pirate thing," Zimmer explains. "The old pirate thing has been done very well by old pirate people who are probably all dead by now. Johnny Depp doesn't play the main pirate in the style of Errol Flynn, either; he plays it in the style of Keith Richards, and I was trying to get everyone to take their cue from that. We tried to make music that sounds like clowns with chainsaws; that was one brief, and another was imagining Cinderella opening the doors to a ballroom and it's a Metallica concert. Those were the leading thoughts on this."



The Battle of Bruckheimer

The man responsible for tackling the bulk of the scoring duties and fulfilling this mandate was Klaus Badelt, who'd already made a splash with big scores for *The Time Machine* and *K-19*. Badelt himself insists he's mystified by his reputation as the new poster boy for rich orchestral scores, since his background is entirely in record production. But with work on *Gladiator* and *Pearl Harbor*, plus scores like *Equilibrium* and *The Recruit*, Badelt earned the chance to work directly under the auspices of Bruckheimer. "Jerry is the most feared person, which is very interesting," Badelt says. "People have told me, 'Oh my gosh, you're going to work with him? Good luck—it's going to be the worst nightmare of your life.' One time I worked with Werner Herzog and people told me he was going to slaughter me. But he was a wonderful person, and he really understood the process. He was open and amazing. It was similar with Jerry—it's true that no matter who's working on a score to one of his movies, it will always sound like a Jerry Bruckheimer movie, or you don't get to finish it. But if you try to keep some integrity, you can still do that and get the kind of sound he likes. He has a very specific idea of the sound even though he's not very musical in his terms. But in a way he knows exactly what he's talking about, and he's very honest about it and very precise. I love that. I respect people who have a certain vision and you can't bullshit them or trick them—they know what you're

doing, and Jerry's one of them."

According to Badelt, Bruckheimer was clear about what he did and didn't want. "The first thing we discussed was Jerry saying that this is not a pirate movie," the composer says. "I thought that was strange but I said okay, let's have a look. I mean, if Jerry does a pirate movie, that's quite off his usual average movie. He's not the kind of guy who does a period piece and deals with that kind of hero. But then you have Gore in the mix, who [also] can't do a cliché pirate movie—he has a certain kind of humor and wittiness that's a little off the path. When I heard that Gore was the guy who came up with the Budweiser frogs, I thought that guy must have the right humor for this one. And the first time I saw Johnny Depp's character enter you can see that at work. Johnny's character is like the rock and roll star of the pirates—he's like the anti-pirate. He lives in his own little world where everything around him is very sound, and he's very proud of being what he is. He's very much modeled after Keith Richards. So I thought maybe we could do something cool with the little time we had, something within the genre that was a little bit different. That's what they wanted, anyway. They said this was not a pirate movie and they didn't want any triplets in it!"

While most movies use a temp score as a guideline for the original score composed for the film, the opposite was the case on *Pirates*. "There was a temp score in there that most of the time did exactly what they didn't want,"

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Badelt points out. "I love Jerry Goldsmith and there was a lot of his music and some Michael Kamen. For a while I thought, this is really good—I don't know what's wrong with this. I had to ask them what it was about this earlier approach that wasn't working for them. Basically they said it was too close to the genre of the pirate movie, and they had the triplets in there and all these horn fanfares, and not only was Jerry [Bruckheimer] allergic to that but Gore didn't want it either."

Badelt's approach to constructing a score involves writing a kind of miniature score from which he can draw material as he works. "I watch the picture once or twice and then I don't look at it all. I go write a suite of themes, and then I have another look at the film and see if I wrote to the right picture or not. With all the left and right turns in a picture you never really



think of the right vocabulary, you just react to what you're seeing, and I only had 18 days to do that. So if you don't develop the vocabulary first, it's really hard to finish on time."

Despite his suite-of-themes approach, Badelt says his *Pirates of the Caribbean* score may be less thematic than some of his previous work. "I had one main theme for the curse and I had a theme for Barbosa, the head pirate of the bad guys, a more ominous, period kind of theme," he says. "But [for] the curse, actually all I did was a motive, not so much a real long theme. There's one theme in there, too, which is used in the underwater march a lot. I had that and another theme I wrote for the Johnny Depp character, which oddly enough wasn't used that much—I thought that might be the most-used theme in the picture. Then there was what we called the kick-ass theme, the heroic theme, which was used both for Jack and the Orlando Bloom character, and came into play a lot when things were moving forward. The curse theme was overlaid with a lot of the other themes; and then of course we had the love theme, which turned out to be an adaptation of the kick-ass theme, just played a different way."

Badelt tried to stray from the sound of a traditional orchestra as much as possible while the score was being arranged. "We had a special percussion session and tried to use what we thought might be pirate percussion, and used organic, hard, low sounds a lot. And we tried to get a Caribbean sound without using steel drums or ethnic percussion," he says. "We had a lot of wood hitting on wood and big gong drums, sort of half orchestral, half ethnic. The other thing we used was a big choir that wasn't really singing but breathing

in short, breathy chants which I used as a tempo—I didn't even have anything like that on my samples, so for the demo I just recorded myself doing these breathing sounds and sampled that." Although Badelt was the primary composer, the limited amount of time to compose music for the film meant that the score had to be constructed in classic Media Ventures style. "There's over a hundred minutes of music; the only way to do this was to have seven or eight orchestrators/co-writers/arrangers—at the end I was playing things out on a piano and handing it to orchestrators with a string patch and describing what I wanted out of it for the final version. In the last two weeks I was basically managing more than writing."

All Hans on Deck

Badelt cites Zimmer as a key element in the overall supervision of the effort. "Hans was helpful in many things: One thing was calming down Jerry, and he's very good at that," the composer laughs. "He knew Gore from *The Ring* so he was a good liaison—his title is producer on this and that's very accurate. He couldn't do this anyway because he was working on *The Last Samurai*. He said, 'If you want to do this, good luck! But I had lots of support and it was really all hands on deck.'"

Since an overpowering sound mix is as much a part of the Bruckheimer aesthetic as anything else, Badelt found himself struggling to work around the film's cannon fire and clashing swords. "There's lots of sword fighting and cannons and ocean, and the sound mix is strong," he admits. "There were parts where I said, 'I know if we write something here you're not going to hear it! They said, 'Just write it first and then we'll take it out!' There was a big storm scene where I thought there was no way I could cut through that noise and cannon fire—even the dialogue wasn't cutting through it. A sword fight tends to be very rhythmical and it really sounds like percussion, so I tried to incorporate my percussion into that. We were lucky because it turns out that all of these sword fights work almost like click tracks—you just have to find the right key to play in. But then there were the cannons, so it was always a trade-off. But Gore was very good on the stage because he wouldn't treat everything at the same time; he would pick his battles and say this was a moment where the music really needs to stick out and this was a moment that focuses on sound effects. There was one attack cue where the music was so loud it actually drowns out the cannons."

Badelt had his own strategy for making his music heard. "What I did mostly to make the music cut through is that everything you hear, strings and brass, is doubled by analog synths—you don't hear them, really; you sort of feel them, and you'd notice if you turned them off." Actually, that sounds like a pretty good description of the "Jerry Bruckheimer Sound." "That's true, actually!" Badelt admits. "He doesn't like it if you hear the bow on the strings; he thinks that sound is old-fashioned. I told him that pop songs now sound old-fashioned, but I didn't think this did—but after a while I got what he meant. It's the sound of an orchestra alone in a room naked, and it wouldn't have worked in this movie. I had tons of percussion in this movie and I really had a machine sound to a lot of it, and there were analog waveforms on top of the strings. It's a little different from a '90s contemporary Jerry Bruckheimer action score, and I really thought Jerry was not going to go for a lot of it, but he loved it." **FSM**

AVAST, YE SCURVY COLLECTORS!

11 Pirates of the Compact Disc Compiled By Joe Soundtrack

We're talking about pirates, not swashbucklers, or this list would be three times longer than it is. Here's some scores to keep you pillaging 'n' plundering long after you've walked the plank at the multiplex.



Captain Blood (1935) Erich Wolfgang Korngold

Marco Polo 8.2223607
6 of 22 tracks, 19:42
We must begin with a generous tip of the eye patch to the wunderkind from Vienna. Korngold made a huge splash with his first original composition for Warner Bros., full of exciting, romantic music that has often been imitated, but rarely if ever equaled.



The Pirate (1948) Cole Porter

Rhino Handmade RHM2 7762
19 tracks, 68:37
Okay, the pirate's a make-believe character, but we don't often get to write about Cole Porter in this magazine. His songs are red, hot and cool, and popular with sailors, don'tcha know.



Peter Pan (1953) Oliver Wallace (score) Sammy Fain & Sammy Cahn et al. (songs)

Walt Disney • 60958-7
22 tracks, 53:36
Even though the Styne, Comden & Green Broadway songs are arguably more memorable, Wallace and Co. did a fine job on this Disney classic. And nobody's a better Captain Hook than Hans Conried!



The Buccaneer (1957) Elmer Bernstein

DRG 19051 • 13 tracks, 41:04
With Yul Brynner as Jean Lafitte and Charlton Heston as Andrew Jackson (both in dueling hairpieces, no less), Bernstein has to up the ante considerably with his music—which he does, in this bright and shiny re-release of the original studio re-recording.



Mysterious Island (1961) Bernard Herrmann

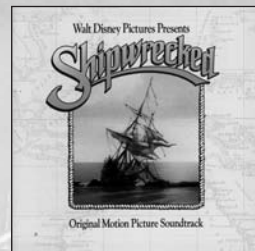
Cloud Nine/Silva Screen CAN 7017 • 12 tracks, 42:30
Pirates make a brief appearance (in a cue aptly entitled "Pirates!") merely to provide the heroes with a getaway vehicle. No matter, this score

is full of rollicking nautical writing that puts most any other to shame.



Pirates (1986) Philippe Sarde

Varèse Sarabande VCD 47265 • 18 tracks, 61:08
Roman Polanski directs Walter Matthau in a pirate movie. Enough said, me 'hearties.



Shipwrecked (1991) Patrick Doyle

Walt Disney 60614-2
21 tracks, 37:55
While this is a fine score by a composer operating near the top of his game, it's become something of a cult item because of a distribution screw-up. Relax—there's lots of equally good Doyle music to be had, at less than a Princess' ransom.

Hook (1991) John Williams

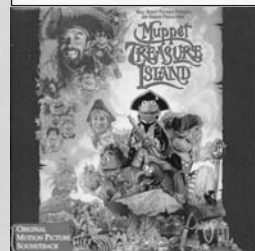
Epic Soundtrax • EK 48888
17 tracks, 75:24
The pirate score comes full circle with the leading living proponent of everything that Korngold stands for. Williams writes heaping handfuls of thematic material, and applies leitmotifs up the wazoo. Too



bad that "Pretty Woman" had to be there to spoil the fun.

Cutthroat Island (1995) John Debney

Silva Screen • FILMCD 178
19 tracks, 70:23
Beloved by some, reviled by others, this score isn't as good as it sounds. The orchestral color is excellent, there's a lot of very busy writing, but like the movie it supports, there's nothing at its center. Aaarrrrrr-gh!



Muppet Treasure Island (1996) Hans Zimmer, Harry Gregson-Williams

Angel • 17 tracks, 51:33
Media Ventures' warm-up for *Pirates of the Caribbean* sports a rousing score and more annoying songs than you can shake a scabbard at.

Treasure Planet (2002) James Newton Howard

Walt Disney • 60799
17 tracks, 54:51
Disney goes back to the well one time too many on this animated flop. Still, Howard manages to keep the flags flying with a supercharged score that mixes a big sound with Celtic touches.



Lost at Sea: 10 Pirate Scores We'd Like to Hear on CD

- The Black Swan (1942)**
Hugo Friedhofer, David Buttolph et al.
- The Crimson Pirate (1951)**
William Alwyn
- Long John Silver (1954)**
David Buttolph
- The Boy and the Pirate (1960)**
Albert Glasser
- Swiss Family Robinson (1960)**
William Alwyn
- Pirates of Tortuga (1960)**
Paul Sawtell, Bert Shefter
- Swashbuckler (1976)**
John Addison
- The Island (1981)**
Ennio Morricone
- Nate and Hayes (1983)**
Trevor Jones
- Ice Pirates (1984)**
Bruce Broughton **FSM**



Siren Song

Harry Gregson-Williams scores
Sinbad: Legend of the Seven Seas.

by Jeff Bond

What if they gave a *Sinbad* movie and nobody came? That's the question Dreamworks may have been asking itself this July as *Sinbad: Legend of the Seven Seas* became the latest high-profile, traditionally animated adventure film to crash on the rocks of the high-pressure summer movie season. "There might have been a time when certain four-year-old boys might have been able to picture themselves as *Sinbad*," composer Harry Gregson-Williams says. "I don't think they appreciate the aesthetic of someone of my generation where one was brought up with cartoons—now they're bombarded by it on TV for free in all manner of different styles, and something has to poke out like a *Shrek* or a *Finding Nemo*."

Sinbad hit about \$10 million in box-office receipts on its opening weekend, following disappointing debuts for Fox's *Titan A.E.* and Disney's *Atlantis: The Lost Empire* and *Treasure Planet*, all of which indicate that the market for serious animated fantasy films that has long existed in Japan has yet to migrate to the U.S. "During the course of making *Sinbad* I was

aware that this was by no means a dead cert," Gregson-Williams says. "But I must say, \$10 million doesn't sound too good. I'm sure it'll do all right on DVD, but it's a shame." The composer doesn't have his own theory about why the movie has had hard luck finding an audience, but he has been approached with some. "Someone said to me, 'Where's the cuddly funny animal?' I asked what he meant, but certainly there's a question of why do you do a film like this animated? Wouldn't it be more fun to see Brad Pitt and Catherine Zeta-Jones slogging it out on the high seas for real? Usually there's that kind of reason; in *Shrek* you have a green ogre and a talking donkey, and how do you do that in live action? But the more I thought about that comment, the more I thought it harkens back to Errol Flynn, really. It's particularly disappointing to me because it feels like a waste of seven or eight months of my life."

Gregson-Williams wrote a full-bore orchestral score for *Sinbad: Legend of the Seven Seas*, coordinating with the animation team over the course of development of the film. "There's 80 minutes of symphonic music on *Sinbad*, so this was a new kettle of fish for me," he points out. "If people are into film scores, then I suppose I can take consolation in that. We did some nice stuff in *Shrek*, but it was more of a pastiche of a fairy tale. There's not a lot of pastiche on *Sinbad*, but there were obviously boundaries one didn't want to cross because it was supposed to be a swash-buckling *Sinbad* adventure. So one didn't want to hear a synthesizer or anything like that going on."

Playing It Straight

While both *Atlantis: The Lost Empire* and *Treasure Planet* boasted comic sidekick characters in the Disney tradition, *Sinbad* strove to play it straight, and the result was an unusually strong dramatic score. "The thing one could try to do for a movie like this is forget that these are cartoon characters and place the viewer in peril if that's what the characters are in," Gregson-Williams says. "When we started out on *Antz*, Jeffrey [Katzenberg] said, 'Look, think of this more as *Romancing the Stone*—we've got to forget we're looking at ants within 10 minutes of the movie opening.' And although we weren't looking at animals in this one, we're looking at *Sinbad* and *Marina*. But they are cardboard cutouts, so musically one's got to take the serious line and say this is *Sinbad*, he's a hero and try to portray that musically."

Gregson-Williams wrote a bustling theme for the *Sinbad* character (voiced by Brad Pitt

in the film), but after its initial high-energy statements the theme plays out in a richer, more supportive guise as the film progresses. "When we first meet him he's a bit of a loser, really," the composer says of the *Sinbad* character. "He can't really get a girlfriend, he's a thief and he's not got much integrity. The arc of the film takes us to a place where he does get a girlfriend and, more importantly, does do an honorable thing and puts his neck on the line, literally, for his childhood friend. He wouldn't have thought of doing that at the beginning of the movie. Within his theme I wanted to get this kind of blackheart character who would bounce around doing anything he liked but, toward the end of the score, would transform into something much more honorable and noble."

One of the score's central challenges was to tackle the mythical Sirens, female apparitions who lure sailors to their deaths with their voices. Gregson-Williams had to create a musical effect for these characters that would both underscore and inspire the on-screen action. "I wrote that about 18 months ago; it's one of those cues where supposedly the animators were going to animate to the music," he says. "Their idea was that these sirens would come out of the water, and when a siren was on-screen you'd hear a voice and understand that the sirens were trying to entice *Sinbad* and his crew, entirely male except for *Marina* [*Sinbad*'s love interest, voiced by Catherine Zeta-Jones], off the boat and to their deaths. Consequently the only person who can take control of the situation is *Marina*, and she shows some heroic tendencies and saves *Sinbad* and his crew. But I wrote the cue and was playing catch-up the whole time—I had hoped I would write the sequence and that would be it. They loved the music and it was just storyboards; I couldn't see where a siren jumped out of the water and where one didn't, but I kind of sprinkled the piece with these vocals. But they'd animate a little bit and then toss it back to me, and of course they'd moved [the place] where I thought a siren was going to jump out of the water and where my vocal was and it would have to be changed. That went on until the bitter end. It's brilliantly animated and probably my favorite scene in the movie, but it's also the one that gave me the biggest headache. That's the challenge with animation; it's such an ongoing process."

That challenge also comes with rewards, since Gregson-Williams finds scoring animation one of the most involving processes a film composer can experience. "With film

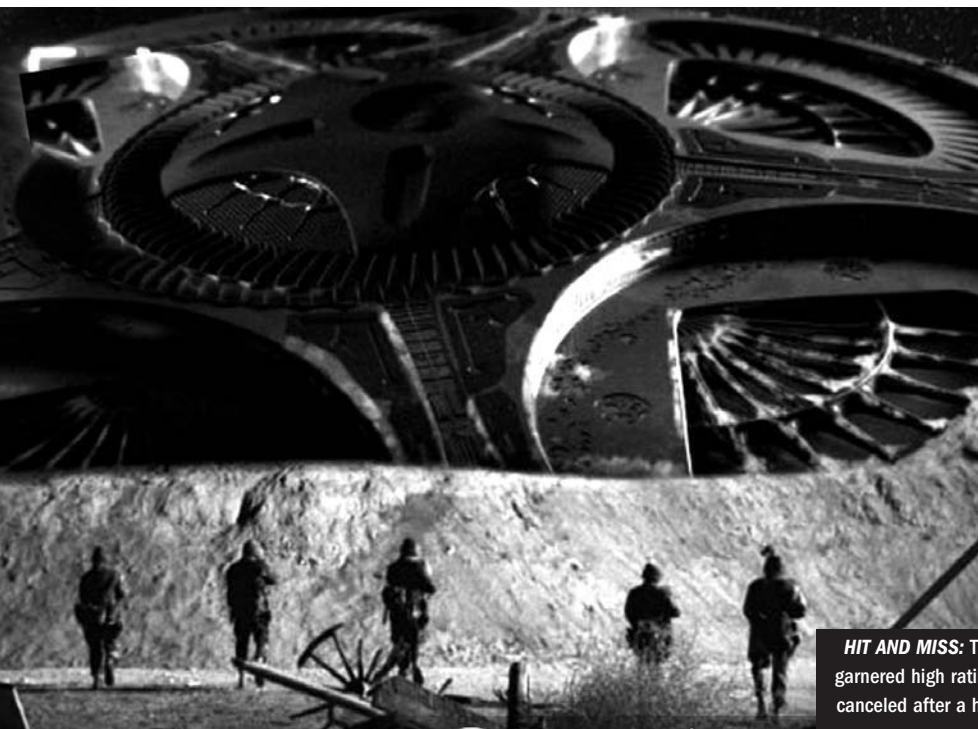
(continued on page 48)



Taken WITH HER Music

Prolific television composer Laura Karpman tackles sci-fi, including an online videogame.

had music, but they haven't really gone that far with it [since], basically, they're developing the game now. It's an online game and therefore one can never know what's going to happen because it's determined by the interaction between players. There can be up to a hundred thousand players online at any given time. So you talk to the creative team and get a sense of what each place or environment is like, and there are many places—the game is endless, and it's really a world in and of itself. So you kind of score each location. There are no timings and no perimeters except the limits of your imagination and a



HIT AND MISS: The *Taken* miniseries garnered high ratings; *Odyssey 5* was canceled after a handful of episodes.

Laura Karpman has scored more than three dozen television projects since 1989, but while it's unusual enough to see a female film composer in this male-dominated field, Karpman is the first to admit that the majority of her work has fallen into the "women's picture" genre, with titles like *The Sitter*, *The Broken Cord*, *Child Lost Forever: The Jerry Sherwood Story*, *A Mother's Revenge*, and *Moment of Truth: A Mother's Deception*. But after working on the Showtime sci-fi series *Odyssey 5* in 2002, Karpman's star has risen, and it's gone meteoric with her work on the Sci-Fi Channel miniseries *Taken*, a surprise ratings smash produced by Steven Spielberg.

Based on the success of *Taken*, Karpman was brought on to score *Everquest II*, the second version of Sony's massive multi-user online videogame *Everquest*. While scoring a wide-ranging videogame with action totally determined by thousands of online players might sound like an impossible task, Karpman's experience writing more than seven hours of music for the *Taken* miniseries practically made it a walk in the park. "It's an interesting process because they have never really made music an important part of the game," the composer says of *Everquest*. "They've

basic guideline as to what the emotive qualities of any place might be. It's really more like writing programmatic concert music than it is like writing a film score."

In effect Karpman found herself writing environmental music for a wide variety of situations. "What I'm doing is writing 60 or 70 minutes of orchestral music, most of it [for] these places, and there are also some action cues, different kinds of attacks and different things that will happen. Then I'm going to do probably another 10 or 20 minutes of sound design cues, where I have a collection of instruments and play around with those to create some digital environments for some other places. Altogether we'll have about 90 or 100 minutes of music. You could go on and on and on. I could spend two years writing on this but I'm not going to. Nobody knows how it's going to develop because it hasn't been done for an online game before—it's still a mystery how it will work; we'll have to wait to see what happens."

As in animation, computer gaming allows composers a far more intimate working relationship with the creative personnel behind the project. "Creatively, it's one of the most fun projects I've ever done," Karpman says. "These people are fantastic to work with. You work very closely

by Jeff Bond

with the game developers so it's very organic. It's a huge area for composers, especially the more orchestral they get. The people who are gamers really like music. They printed out a survey they had done on what people listen to, and the gamers listen to heavy metal and other stuff, but they also listen to classical music like *Carmina Burana* and a lot of 20th-century classical music. And they listen to a lot of fantasy film scores like *Lord of the Rings* [and] a lot of John Williams scores; they're really interested in music. And what's interesting is there's no dialogue; it's not like a film score where you have the timings and perimeters of the scene to control your work; it's really about imagination and atmosphere. It's a fabulous venue for composers and a new way for us to go."

Crank up the Volumes

In terms of sheer bulk of music, *Everquest II* still doesn't compare with Karpman's work on *Taken*, a project the composer bagged after DreamWorks music executive Todd Homme heard her music for the pilot episode of *Odyssey 5*. "The pilot [used] 12 cellos, two contrabassoons, two basses, six French horns, and a lot of sound design and samples I'd done in my studio," Karpman says. "I was just doing my thing but doing it orchestrally, even with that kind of small, weird orchestra. [Director] David Carson and [series creator] Manny Coto hired me to do something different and people liked it. I had done the pilot about two years ago, and I met with Todd Homme in the fall of 2001. They asked me to do demos for *Taken*, and I read the scripts and did a bunch of cues based on themes I was able to cull from the script, with really no direction. I don't even know how much music there is in *Taken*, frankly; I think there was about seven hours of music. There were 10 two-hour movies, so it was huge."

With a story line (involving human contact with extraterrestrials) that spans five decades and four generations and involves three families, Karpman had to score not only some bizarre sci-fi situations but a wide swath of human drama. "I used largely mid-20th-century music, a lot of Bartók, Berlioz, Lutoslawski and people like that. I listened to Copland and Leonard Bernstein for *Taken* too, because it's such a big, American story. That sensibility, Bernstein of the '50s, is something I've listened to a lot of my life and [it] seeped into *Taken*, especially the parts that took place in the 1950s."

Tackling the sheer tonnage of musical cues

in *Taken* was its own problem, Karpman says. "I had to write a tremendous amount of music and I was still working on *Odyssey 5*, literally 16 hours a day every day, and I didn't have a day off for seven months. I would work on *Taken* all day—get up really early in the morning—and I would have an assistant at my second studio set up cues for *Odyssey*, and then I would come in and play on those and have her do sound design. I was writing insane numbers, just a huge amount of music every day. We recorded all of *Taken* in Los Angeles and did a score a day, basically. I did episode one, episode 10 and episode nine all in November. I was writing seven minutes of music a day and we had very little time. There were certainly strategies like the ones I do for *Everquest*; I would do 30 minutes of orchestral stuff in a score and then do smaller or sampled stuff for the rest of the score."

Breaking Away

After a decade of concert work in New York, Karpman got a leg up in the film scoring world when she was invited to attend the Sundance Film Scoring Workshop, where she was shown the ropes by David Newman, Dave Grusin, David Raksin and Shirley Walker, among others. "I had never done any film music at all," she recalls. "It was a brave new world for me; I was blown away from the concept of music to picture, so I was in a happy daze the whole time. A lot of my work with them was on the technical aspect of doing that. David Raksin was a good friend of my teacher in New York, Milton Babbitt. Shirley Walker was tremendously helpful in helping me get my conducting together. I came from a jazz background too, and one of the great moments was Robert Redford coming in with Dave Grusin and saying, 'Hey, are you the girl that wrote the cue in 5/4?' And David Newman was very encouraging about just walking out on the plank and jumping in; I wasn't going to conduct my own music, and he said you have to just get out there and do it."

Now that Karpman has done it, she's entered a realm very few women have occupied so far: scoring two high-profile sci-fi genre series. From that vantage point, she's more aware than ever that she and Shirley Walker are practically alone as women tackling this kind of project. "Rachel [Portman] has done eight great features but she hasn't done any action; Shirley's the only one who's done that," Karpman acknowledges. "The problem with our business is you never know why you

don't get a job; you only know why you do. It's hard for me to look at what my career hasn't been. What my career has been is a lot of television movies of the week for many years. I've always been capable of working in different genres and I've certainly been dying to, and dying to work with an orchestra and, like every other composer, to break out and do big features. I think I was able to get started easily, actually, *because* I was a woman—I was able to get an agent and start



working in movies of the week."

Nevertheless, prior to *Odyssey 5* and *Taken*, Karpman had still found her role limited by her gender. "I've been fortunate enough to make a living as a composer. I'm one of the very few women who's done that in this field," she says. "But I think I have been able to make a living because they've been female-skewed projects, the kind of things where they don't make anyone nervous that a woman is doing it. I have found in my life that while I have always wanted to work with more women producers and directors, that has not been the case for me—it has been mostly more enlightened men who are either feminists or who don't even see it as an issue. But I think we have to see it as an issue because if it weren't an issue then why aren't there more [women]? If I were able to ask who are the new generation of young guys coming up, you could certainly name 20 of them in two seconds. You certainly can't do that with women or African Americans."

FSM

SCORE

REVIEWS OF CDS

CLASSIC ★★★★★
GREAT ★★★★★
GOOD ★★★
BELOW AVERAGE ★★
WEAK ★

Hulk ★★★½

DANNY ELFMAN

Decca 80000633-02

19 tracks - 63:50

So, which nefarious specter of the past are we forcing Danny Elfman to face off against this time? Is he composing music for classic, iconic characters with a luggage rack full of pre-existing baggage? Is he working in a genre in which he's already staked a sizable claim, competing with his own prior success? I think Elfman deserves some sort of award for tolerating his own frequently malcontented fan base. At the very least he should be recognized for time and time again stepping into a minefield of project choices and emerging with fingers, toes and career intact. *Hulk* is Elfman's fifth superhero film (sixth if you count TV's *The Flash*), and while each effort has been an unmistakable Danny Elfman score in voice and attitude, they exist as separate creative entities courtesy of Elfman's cumulatively expanding technique. *Batman* established his rhythmically driving symphonic palette strewn with arpeggiated figures and dark, introspective orchestrations. *Darkman* complicated that sound, thickening the counterpoint and further emphasizing orchestral details within the greater ensemble. *Spider-Man*'s web of percussive and synth effects gave birth to a more contemporary sound, merging world music and techno tones with the sound of the symphony hall.

Hulk comes across as a feisty amalgam of action tropes, Bollywood musical, dance hall and concert hall. Elfman's tactile sense of instrumentation remains, but with the added touches—harmonic singing, Middle Eastern

vocalizing (a hold-over element from Mychael Danna's work on the film), the Armenian duduk (a double reed instrument that sounds roughly like an alto clarinet crossed with an ocarina), stroked piano wires, bowed vibraphones and a dusting of pop-styled syncopations—the score begins to feel like an elaborate international ballet. In fact the most obviously *Hulk*-ey ideas—pounding plus-sized drums, raging low-brass clusters and Hulk-Smash-stings of dissonance—are all but absent. The writing never lacks size, scale or impact, but the outbursts are absorbed into a more graceful narrative flow. There's less onomatopoeic mickey-mousing in *Hulk* than in any of Elfman's prior superhero work.

As Elfman has depended more and more on ensemble color and style as his scores' unifying components, melody has receded into the background. This lends the writing an air of sophistication and maturity and effectively ups the ante on dramatic complexity. Forward-looking listeners should find Elfman's adjusted priorities to be an extension of his creative development, but those expecting a prominent *Hulk* tune may find themselves let down. Elfman works with two primary blocks of thematic material. The first, a sequence of six descending close-voiced chords, acts as the primary motive and is bounced throughout the orchestra, sometimes as spindly, chilly woodwinds, sometimes in a broader, more penetrating brass voice. The second is a mournfully tender rising line often heard in the duduk and soprano—a second cousin of the legend theme from Burton's *Planet of the Apes*—with subtler, but no

less effective, variations.

Like the film, the score slides between extended stretches of introspective stillness and protracted action sequences, so the album lacks the clearly linear dramatic build of a *Batman* or, more recently, a *Sleepy Hollow*. Elfman's emphasis on exotic colors plays well to the unique architectural form. It's a total immersion of sonic colors rather than a pointed journey to a single cluster of events, but by necessity a few moments are a bit ungainly. There are just enough dramatic bumps to make the CD manageable in a single listen, but you'll leave the table pretty stuffed.

—Doug Adams



And another take...

Hulk ★★★½

DANNY ELFMAN

I heard Danny Elfman's *Hulk* before seeing the movie and was intrigued but disappointed. The score felt disjointed and the themes undeveloped. But after experiencing the film, I returned to the album with fresh ears. Natasha Atlas' Middle Eastern vocals at first seemed incongruous and so far outside Elfman's current style that I thought them a compromise between composer and director. However, I now recognize them as evocative of the

desert that haunts the movie's physical and psychological landscape. The sudden stylistic shifts were melded with the split-screen images they were meant to accompany. I finally heard *Hulk* as a fusion between Elfman's long-time passion for eclectic instrumentation (the composer has built his own instruments and admires Harry Partch) with the demands of depicting on-screen action. Tuvan throat singing, Middle Eastern percussion, and the duduk mingle with a traditional orchestra, heavy brass and synthesized effects, creating a mélange similar to the genetic and radioactive concoction that is the Hulk.

The "Main Titles" demonstrate this mixture. The cue opens with a low, rumbling vocal accompanied by strings. The ensemble grows in dynamic over 30 seconds until the main theme enters. This idea, barely developed beyond textural alterations, consists of a series of six falling cluster chords and is presented here in a flute choir juxtaposed against a rising trumpet line.

Two other tracks deserve mention for their impact independent of the film. "Captured" elegantly combines North African percussive patterns and vocals with a steady synthetic beat, brass hits and string swells. "The Truth Revealed" is one of Elfman's most haunting cues, merging the opening duduk melody with Atlas' wailing vocals to poignantly depict Bruce Banner's re-awakened memories.

Elfman's *Hulk* had many film score enthusiasts worried about the outcome. But rest assured that while it is a different sort of score for a different sort of comic book movie, it is also a challenging and

rewarding listening experience.

—Andrew Granade

Finding Nemo ★★

THOMAS NEWMAN

Walt Disney 60078-7

40 tracks - 60:16

Finding Nemo is a polished gem of a score. Following in the footsteps of his celebrated cousin Randy Newman, Thomas Newman uses ambient textures and colorful music to paint a shimmering underwater world. The approach couldn't be more different from the straightforward, melody-led scores of the four previous Disney-Pixar outings. This isn't the kind of score you can hum to yourself while you're walking down the street. *Nemo* is thematic in a different way, establishing a variety of moods for its large ensemble of characters and locations—bubbly tranquility, tropical exotica, menacing modern tones and even cool surfer riffs. Somehow it all meshes, working wonderfully in the film. Newman excels at this sort of thing; having expertly characterized the sunny glow of *The Shawshank Redemption* and the rainy blues of *Road to Perdition*, he's a natural fit to *Finding Nemo*'s watery wonders.

If there's a weakness to this CD, it's that it never really grabs your attention and holds it for long. This is due less to the fact that the score is spread out over 40 short cues—they flow together fairly well—and more to the generally carefree nature of the music. That said, it's pretty much impossible to actively dislike. It's not boring—just light. Most people will be happy to simply pop the disc in their player and immerse themselves in the experience.

The tracks are not uniformly effective, of course. I particularly liked the simple joy of "First Day," the tense undercurrent of "Lost," and the hint of mystery in "Scum Angel." On the other hand, pure action cues like "The Divers" and "Friends Not Food"

are less interesting.

You should also be aware that the music is often blended with mild sound effects (instrumental and otherwise), and there are even a few short snippets of dialogue (tracks 14 and 29). But don't let this keep you away—special effects are integrated seamlessly into the fabric of the score and wholly complement Newman's approach.

Finding Nemo is a mature and enjoyable effort from a talented composer. Fans of the film, and of Thomas Newman, shouldn't think twice about picking it up.

—John Takis

The Matrix Reloaded ★★

DON DAVIS, VARIOUS

Warner Sunset/Maverick 48411-2

Disc One: 12 tracks - 49:16

Disc Two: 7 tracks - 41:29

Disc one is fine for what it is—the requisite song compilation for the summer's blockbuster release—but the vast majority of *FSM* readers will no doubt prefer I move right along to disc two: Aside from some jarring electronica moments, Don Davis' score is the perfect evolution of his *Matrix* music. Opening with a full force overture that utilizes every action motif from the original film, the second CD of this double album immediately kicks into high gear. "Trinity Dream" continues the frenetic pace, while "Teahouse" marks the introduction to the electronica-orchestral fusion, but in a subtle way. Ben Watkins (Juno Reactor) does a fine job underscoring the teahouse fight scene in the same fashion that Davis treated Neo and Morpheus' test battle in the original film.

Throughout the rest of the disc, the music takes drastic stylistic jumps. Not that this is necessarily a bad thing. Rob Dougan (aka Rob D., who provided "Clubbed to Death" for the first *Matrix*) takes the reins for the chateau battle and provides one of the most exciting pieces of music I have ever heard.



"Mona Lisa Overdrive" is less exciting after Dougan's effort. As far as car chase music goes, it feels remarkably slow. It also serves as the best example of a scene where Davis could have done the job better by himself. When his trumpets blast in or the choir explodes through the texture, it's infinitely more exciting than any drum loop. Aside from one cool theme Watkins provides for the freeway, Davis' punctuating bursts of orchestral vigor completely eclipse the techno elements.

On the other hand, the much ballyhooed "Burly Brawl" represents a decent fusion of the two styles. Still, it's in no way as tightly constructed as Dougan's track. Moments of obvious remixing dance throughout the track, and while much of it is buried under sound FX in the final film, it's fairly successful on the album. The emphasis is on techno in the beginning and orchestra toward the end—this only further proves that techno serves best as a device (like any other) or basis for other material to be layered on top of. On its own, it often stands out as a glorified click track.

Perhaps the Wachowski Bros. or *Reloaded* producers believe the fusion of orchestra and electronics in this film breaks new ground (or that it sells more

albums). Regardless, this is nothing we haven't heard before.

David Arnold has done it for the past three Bond films (quite well, I might add), and Harold Kloser mixed electronica into *The Thirteenth Floor*; in both of these cases the combinations are more successful. And that's really the core problem with the music of *The Matrix*: It represents two generally opposing schools/minds coming together to try and create one perfect whole. With Arnold or Kloser's efforts, it's just one person doing the composing, one person regulating how much of which element comes to the forefront at any given time.

According to an interview in *EQ*, Davis composed music to "Burly Brawl" and sent it over to Watkins, who remixed it and returned it to Davis to fill in spots with orchestral flourishes. Watkins admits to being incredibly excited to be able to tell a story with his music, while Davis mentions how he was able to use sounds unavailable through traditional live performance methods. Davis, however, appears to force much of his civility. He surely could have incorporated techno elements on his own, and was likely forced to work in tandem with a "name" techno talent.

To close out the second disc, Davis flexes his muscles in a 17:34 "suite" of cues (perhaps combined because they were running out of places to write track names on the back of the CD—or to scare away less-techno consumers who'd be frightened by so many tracks written by someone they couldn't care less about). Davis takes every idea from the original *Matrix* and kicks it into a higher gear, and adds some exciting new motifs as well (like the Herrmann-esque strings that underscore a dangerous kiss 3:30 into the suite). Of special note is the beautiful choral work, which seems only appropriate now that Neo is even more of a Christ figure. Several key moments in the film are represented in this track, which offers a

fantastic overall listening experience. My only regret is that it slowly peters out at the end.

As an album, this is an incredible buy. Besides the two discs of music, there are plenty of *Matrix Reloaded* enhanced CD extras to explore. Davis' music is excellent, and the Rob Dougan track was more than a pleasant surprise.

—Luke Goljan

Furious Angels ★★

ROB DOUGAN

Reprise 48430-2

Disc One: 15 tracks - 71:08

Disc Two (instrumental versions):

10 tracks - 53:35

This is not a soundtrack album, although it does have ties to film, with "I'm Not Driving Anymore" inspired by *Scent of a Woman* and "Clubbed To Death" and "Furious Angels" being featured in the *Matrix* trilogy. But as pop albums go, Rob Dougan's new *Furious Angels* has several things that recommend it to film music fans.

First of all, there's the orchestra, arranged and conducted by, alternately, Nick Ingman and Will Malone. This isn't just the orchestra/pop-beat blend fans know from *Matrix Reloaded*, but consists of long stretches of pure symphonic sound. "Instrumental" sounds like it belongs in the concert hall, and the opening "Will You Follow Me?" wouldn't be out of place in a fantasy-adventure film. There's even a reflective choir appearing from time to time. Readers of this magazine will probably be more attracted to disc two, which condenses the listening experience and omits Dougan's husky vocals, but disc one includes some interesting selections—including new variations on "Clubbed to Death" (the Kurayamino variation has a surprising concert piano solo) and "Pause," which is simply 31 seconds of silence—amusingly copy-righted.

Not every track is a winner—some of the beats and loops get tiresome—but there are enough

highlights to make it worthwhile. The music as a whole is exciting, vibrant and new. I can honestly say I've never heard anything quite like what Rob Dougan has done here. Film music aficionados are encouraged to give it a look.

—J.T.

X2: X-Men United ★★½

JOHN OTTMAN

Superb/Trauma TRM-74073-2

16 tracks - 60:09

Hello, Johnny. It's nice to have you back where you belong! Johnny is of course composer John Ottman, and the place where he belongs is collaborating with director Bryan Singer on the sequel to 2000's hit *The X-Men*. Singer and Ottman (as composer and film editor) had collaborated on Singer's first two directorial outings, and many believed that the high profile *X-Men* would give Ottman the cachet and name recognition he deserved. And yet, Ottman was unable to score *The X-Men* due in part to his own directorial debut on *Urban Legends: Final Cut*. Instead, *X-Men*'s composing duties went to Michael Kamen, who produced a serviceable but faceless score that lacked a strong main theme. With the sequel, the dynamic duo of Singer and Ottman are back, and as a gift for patient fans, Ottman introduces a strong main theme for the cast of fighting mutants. Unfortunately, it's not used very much in the film. In fact, I can only recall it played twice in full form: during the main and the end titles. Not since *Jurassic Park: The Lost World* has a composer had such a beautiful theme at his disposal and then declined to incorporate significant chunks of it into the main body of the score. One might conclude that Singer was against the use of such an overt theme (since Kamen's score was also lacking in this department). Whatever the case may be, the *X-Men* finally do have a worthy theme, and, hopefully, it will be built upon in sequels.

The CD starts with "Suite from



X2," which is essentially the end credits. The rest of the score is almost as exciting, and fits the film to a tee (specially the sequence involving the attack on the school). Getting back to my main point, there are moments throughout the score where the *X-Men* theme evolves (excuse the pun) in small snippets—this had me believing that it would come full circle during the climatic sequences at the dam. It never happened. Disappointing, but not really damaging. As I'm a big Ottman fan, it's great to see him rise to the challenge on this big-budget production. —Cary Wong

Together ★★

ZHAO LIN

Milan M2-36016

11 tracks - 50:38

Chinese director Chen Kaige is known for overtly political epics such as *Farewell My Concubine* and *The Emperor and the Assassin*.

His latest film is a more sentimental, modern tale of a father and son who abandon farm life to go to the big city to foster the son's talents as a violinist. While this is a departure for the director, it's obviously a very personal film since he also co-wrote the script and plays an important supporting role as a violin teacher.

In the liner notes, Chen talks about growing up during the Cultural Revolution, when Western music was banned. A schoolmate was able to hide a couple of records, and they would hold secret listening meetings before the records were discovered and destroyed. This is incredibly reminiscent of the Beijing portion of *The Red Violin*, and indeed, this fascination with Western music is an interesting subtext of the movie.

Obviously with a film like this, classical music makes up the bulk of the soundtrack, and it's to Chen's credit that he doesn't rely on recordings of his chosen pieces—they are recorded especially for the movie. The bulk of the violin pieces are played by Li Chuanyun, himself a young Juilliard-trained prodigy. I had a chance to hear Li play live recently, and he is definitely the real deal. Not overly flamboyant, Li's playing is dazzling during the two major set pieces of the movie: Paganini's *Caprice No. 1* and the finale of Tchaikovsky's *Violin Concerto*. Both are emotional pieces and work especially well in the film.

There is also some Chinese music here, including Li's beautiful rendition of Chen Gang's "Sunshine Over Tashkorgan." And of course there's the score, by newcomer Zhao Lin, son of the renowned film composer, Zhao Jiping. Zhao's contributions are a nice counterpoint to the saturation of Western music, and while there are only two tracks, totaling just over five minutes, of his music on the CD, they're enough to demonstrate his talent for melody.

While the title "Together" ostensibly refers to the love of the father and son, it could also have something to do with director Chen's fusion of Western and Eastern music.

—C.W.

Max Steiner: The RKO Years, 1929–1936

MAX STEINER

FMA-MS110

Disc One: 26 tracks - 77:22

Disc Two: 23 tracks - 63:06

Disc Three: 23 tracks - 73:09

Film music owes Max Steiner an enormous debt of gratitude. Steiner began his pioneering work at RKO with the advent of sound pictures, mostly as a conductor of musicals, which were so much in vogue at the time. The Best Picture-winning western *Cimarron* (1931) boasted the first original film score for a "talkie," consisting only of music for the opening and closing credits. It was initially felt that music would not only interfere with the sound in non-musical "talkies," but would also confuse audiences ("Hey, where's that music coming from?"). Producer David O.

Selznick (then at RKO) requested a significant amount of dramatic underscoring for *Symphony of Six Million*, another first for Steiner. Audiences and critics were not confused; instead, they felt the music enhanced the drama—and the rest is history.

During his tenure at RKO, Steiner would sometimes score more than a dozen pictures a year, including the ground-breaking *King Kong*, not included in this collection. (Check out the

Stromberg-Morgan re-recording of *Kong* for the best CD presentation of Steiner's complete masterpiece.) Instead, this new set contains all of the surviving tracks from *Cimarron*, *Symphony* and nine other features. The music is culled primarily from acetate reference discs saved by Steiner and others, which are now a part of the Steiner collection at Brigham Young University. While these are not the optimum storage method,

the scores in question mostly pre-date the use of magnetic film storage. Plus, they were never intended to be heard outside of the films anyway, so it's a miracle we have what we do.

This collection contains a handful of little known gems from the Steiner canon, including *Bird of Paradise* and *Sweepings* and lengthy suites from the classics *Little Women* and *The Little Minister*, two early Katherine Hepburn films. The best is saved for last: long suites on disc three from *The Lost Patrol* and the Oscar-winning *The Informer*. *The Lost Patrol* is a great early adventure score, and Steiner's music evokes both the plight of the soldiers and the Middle Eastern locale. *The Informer* features a jaunty main theme that often turns dark and moody in this Irish Judas tale. *The Informer* easily stands beside Steiner's later noir work at Warner Bros.

Steiner would eventually leave RKO for Warner Bros., where he spent the majority of the remainder of his career (occasionally being loaned out for little projects like *Gone With the Wind*). And while this later work, such as his many scores for the films of Bette Davis, is more famous, RKO was where Steiner developed most of the techniques that continue to be a mainstay of film scoring today.

All of the proceeds from these BYU releases go to the acquisition and preservation of film music elements, so continued support for this series may just lead to your own favorite score getting to see the light of day.

—Darren MacDonald

Music From The Thin Blue Line

(1988/2003) ★★ ★ 1/2

PHILIP GLASS

Orange Mountain Music OMM0007

19 tracks - 55:41

Errol Morris' avant-garde documentary *The Thin Blue Line* focuses on the sad fate of Randall Adams, a prisoner in the Texas penitentiary system, wrongfully accused of murder. Making use of jailhouse interviews, symbolic



imagery and expressive cutting, the film actively challenges the inmate's conviction, discrediting the state's evidence as well as identifying the real killer. As a matter of fact, the filmmaker's case proved to be so convincing, Adams regained his freedom shortly after the picture's 1988 release.

For the score, Morris hired Philip Glass. As bleak as a visit to death row, this newly reissued opus demonstrates that reductive, postmodern works can arouse and augment emotions and ideas just as well as other forms can.

Opening with "Adams' Theme," for instance, the album establishes a melancholy mood quickly as waves of lower-register notes roll back and forth relentlessly; and though a trumpet materializes, introducing a bright, contrasting melody, it eventually dissolves, overwhelmed by the ominous rush of strings and horns. A similar gloom permeates "Looking," an elegy for strings, in which a double bass, a viola and a pair of violins ascend and descend over and over, mimicking human moans and sighs.

Now and then, though, Glass shies away from strings, if not despair, and draws heavily upon the keyboard, as he does on tracks like "Boston Blackie" and

"Harris' Story." And in a piece like "Adams' Nightmare," he juxtaposes metallic drums and synthesizers to generate an outer-space noise that betrays the influence of Glass' occasional collaborator, Brian Eno. "Miller's Theme," in contrast, borrows heavily from the rhythms and sounds of Texas swing, electronically simulating the harmonica, the maracas and the mariachi trumpet as a steel guitar slides along like a snake.

Remixed from the original masters and freed for the first time from voice-overs and dialogue, Glass' score now displays the same sort of yearning sadness that characterizes quieter pieces by Chopin, Prokofiev—even Leonard Cohen. And while too much of this sort of music might trigger a depressive attack, small doses of it—of the blues, that is—probably never killed anyone.

—Stephen Armstrong

Fame (1980) ★★

MICHAEL GORE

Turner Classic Movies Music/

Rhino Movie Music 73862

12 tracks - 46:46

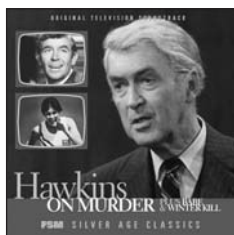
Those of us who follow(ed) the Oscars with the hope that the best score will actually win had a tough year in 1980. With such exciting scores as *Tess*, *Altered States*, *The Elephant Man* and *The Empire Strikes Back* all nominated, it was a shock when *Fame*'s Michael Gore walked away with the statue. It's not that Gore's score was bad, but it was obvious that he won more for the infectious (and now totally dated) songs than for his underscore. When I heard there was to be an expanded, digitally remastered version of *Fame*, I was actually hoping to hear more of Gore's work than the single track from the first release. No such luck.

I've always had a warm affection for *Fame* and its songs, which are a lot of fun and work well in the film. Chronicling the life and travails of teenagers going

(continued on page 43)

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Films broadcast: 1973, 1974, 1975
Studio: M-G-M • Genre: Crime, Biography
Silver Age Classics • CD released: July 2003
Stereo • 77:24
Three TV movie scores, all in stereo: *Hawkins* (16:51) is a courtroom drama featuring Jimmy Stewart; *Kill* (17:58) is a dramatic pilot for Andy Griffith; *Babe* (26:41) is the Emmy-winning story of Olympic star Babe Didrikson Zaharias. Includes bonus tracks. **\$19.95**



NEW RELEASE
Vol. 6, No. 12
Toys in the Attic
GEORGE DUNING
Film released: 1962
Studio: United Artists
Genre: Southern Family Drama
Golden Age Classics • CD released: July 2003
Stereo • 70:27
One of Duning's greatest scores (and one of his few on CD) is sensitive, rich and melancholy as befits the tangled personal relationships of the film. CD features album sequence from Citadel LP followed by bonus tracks. **\$19.95**



Vol. 6, No. 11
The Appointment
MICHEL LEGRAND, JOHN BARRY & DON WALKER, STU PHILLIPS
Film released: 1969 • Studio: M-G-M
Genre: Drama • Silver Age Classics
CD released: June 2003 • Stereo • 77:06
One movie, three scores: This tale of obsessive love features music by a quartet of noted composers Legrand (18:59); Barry & Walker (26:19); Phillips (31:48). Remixed from the original stereo masters, it's a one-of-a-kind trio. Special price: **\$16.95**



Vol. 6, No. 10
Our Mother's House/The 25th Hour
GEORGES DELERUE
Films released: 1967 • Studio: M-G-M • Genre: Gothic/WWII Comedy • Silver Age Classics
CD released: June 2003 • Stereo • 58:49
Two '60s albums reissued for the first time on CD: *Our Mother's House* (31:18) is the story of a family of orphans and their deadbeat dad; *The 25th Hour* (27:31) follows one man's tragicomic search for his family during WWII. Delerue's delicate, melodic scores are both remastered in stereo. **\$19.95**



Vol. 6, No. 9
The Adventures of Huckleberry Finn
JEROME MOROSS
Film released: 1960 • Studio: M-G-M
Genre: Satirical Adventure
Golden Age Classics • CD released: June 2003
Stereo and Mono • 59:58
One of the giants of Americana scoring writes a bouncy, rich score for Mark Twain's classic tale. *Huckleberry Finn* was originally planned as a musical, and our CD includes snippets of songs woven into the score as well as rare demos. **\$19.95**

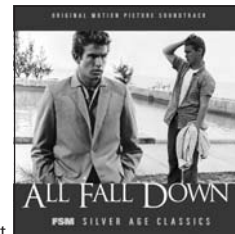
Vol. 6, No. 8
Soylent Green/Demon Seed
FRED MYROW/JERRY FIELDING
Film released: 1973/77
Studio: M-G-M • Genre: Sci-Fi
Silver Age Classics
CD released: May 2003
Stereo • 79:49
Two '70s sci-fi scores on one disc: *Soylent Green* (40:21) features a mix of pop, classical and avant-garde sounds; *Demon Seed* (39:28) is a wild blend of the electronic and symphonic. Stereo with a few mono alternates. **\$19.95**



Vol. 6, No. 7
Knights of the Round Table/The King's Thief
MIKLÓS RÓZSA
Film released: 1953/1955
Studio: M-G-M • Genre: Costume Adventure/Swashbuckler
Golden Age Classics
CD released: May 2003
Stereo • Disc One 70:31 • Disc Two 78:21
Knights (86:25) is the complete film recording of Rózsa's thunderous, epic score; *Thief* (56:47) is a rousing swashbuckler in the Korngold mold. **\$24.95**



Vol. 6, No. 6
All Fall Down/The Outrage
ALEX NORTH
Film released: 1962/1964
Studio: M-G-M
Genre: Drama/Western
Silver Age Classics
CD released: Apr. 2003
Stereo • 52:54
Two complete scores by the great Alex North: *All Fall Down* (38:24) is hushed, sweetly jazzy score to family/coming-of-age drama. *The Outrage* (14:29) is spare music to western remake of *Rashomon*. **\$19.95**



Vol. 6, No. 5
Green Fire/Bhowani Junction
MIKLÓS RÓZSA
Film released: 1954/1956
Studio: M-G-M
Genre: Adventure/Drama
Golden Age Classics
CD released: Apr. 2003
Stereo/Mono • 79:20
Two exotic '50s scores on one disc: *Green Fire* is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* is a politically charged romance sporting indigenous, "world-music" source cues. **\$19.95**



Vol. 6, No. 4
THX 1138
LALO SCHIFRIN
Film released: 1970
Studio: Warner Bros.
Genre: Science Fiction
Silver Age Classics
CD released: Mar. 2003
Stereo • 55:45
George Lucas' first film is a startlingly original vision of a dystopian future. Composer Schifrin adds a fascinating score ranging from avant garde soundscapes to cheeky plays on Latin jazz. The CD includes many unused passages and is entirely in stereo. **\$19.95**



Vol. 6, No. 3
Home From the Hill
BRONISLAU KAPER
Film released: 1960
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Mar. 2003
Stereo/Mono • 79:26
Vincente Minnelli's excellent Southern family drama is highlighted by a masterful score by Bronislaw Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**



Vol. 6, No. 2
Ice Station Zebra
MICHEL LEGRAND
Film released: 1968
Studio: M-G-M
Genre: Military/Espionage
Silver Age Classics
CD released: Feb. 2003
Stereo • 79:20
This '60s Cold War nailbiter is enhanced by Legrand's offbeat, epic scoring for orchestra. Remixed for superior sound, and resequenced into film order, this dramatic score gets the deluxe treatment with over twice the music on the original LP—in stereo. **\$19.95**



Vol. 6, No. 1
Plymouth Adventure
MIKLÓS RÓZSA
Film released: 1952
Studio: M-G-M
Genre: Historical Epic
Golden Age Classics
CD released: Feb. 2003
Mono • 79:35
Miklós Rózsa's magnificent historical music for the 1620 voyage of the Mayflower, from his most ferocious period of epic scoring. Includes the complete soundtrack as used in the film (47:00) plus a bevy of alternates (32:35). **\$19.95**



Vol. 5, No. 20
Never So Few/7 Women
HUGO FRIEDHOFER/
ELMER BERNSTEIN
Film released: 1959/1966
Studio: M-G-M
Genre: WWII/Drama
Silver Age Classics
CD released: Jan. 2003
Stereo • 73:46
Two Asian-flavored classics on one CD; *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective and character-driven, with a big, exciting title theme for the Mongol horde. **\$19.95**



□ Vol. 5, No. 19
Tribute to a Bad Man
 MIKLÓS RÓZSA

Film released: 1956

Studio: M-G-M

Genre: Western

Golden Age Classics

CD released: Jan. 2003

Stereo • 50:30

Rózsa's rare western is sweeping, full of melody, and flecked with the brooding melancholy expected of a mature "psychological western." This fan favorite has been remixed from the original stereo masters. **\$19.95**



□ Vol. 5, No. 18
The Man From U.N.C.L.E.
 JERRY GOLDSMITH, et al

TV Produced: 1963-67

Studio: M-G-M

Genre: Secret Agent

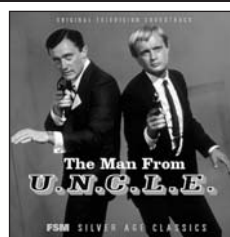
Silver Age Classics

CD released: Dec. 2002

Mono • Disc One: 77:05

Mono/Stereo Disc Two: 76:08

The first hit spy series on American TV features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (including Fried, Schiffrin, Scharf, Stevens) is represented on this 2-CD set. **\$24.95**



□ Vol. 5, No. 16
The Prize
 JERRY GOLDSMITH

Film released: 1963

Studio: M-G-M

Genre: Espionage

Silver Age Classics

CD released: Nov. 2002

Stereo • 72:37

The Prize is an early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. CD features complete stereo score plus source music and vintage re-recorded LP cuts. **\$19.95**



□ Vol. 5, No. 15
The World, the Flesh and the Devil
 MIKLÓS RÓZSA

Film released: 1959

Studio: M-G-M

Genre: Science Fiction

Golden Age Classics

CD released: Nov. 2002

Stereo • 52:53

A rare Rózsa's sci-fi score (Two men and one woman struggle in post-apocalyptic NYC), embellishes end-of-the-world loneliness and doom with romantic splendor. Premiere release of complete stereo score. **\$19.95**



□ Vol. 5, No. 13
Scaramouche
 VICTOR YOUNG

Film released: 1952

Studio: M-G-M

Genre: Costume Adventure

Golden Age Classics

CD released: Sept. 2002

Mono • 62:28

The last of the Golden-Age swashbucklers by Rafael

Sabatini (*Captain Blood*, et al) gets a heroic and charming score by the prolific Victor Young. This premiere release includes all of the score, plus alternates, unused and source cues. **\$19.95**



□ Vol. 5, No. 12
The Gypsy Moths
 ELMER BERNSTEIN

Film released: 1969

Studio: M-G-M

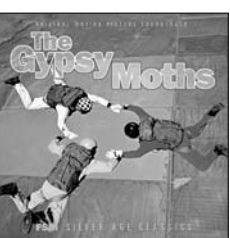
Genre: Drama

Silver Age Classics

CD released: Aug. 2002

Stereo • 61:08

This tale of barnstorming skydivers contrasts robust, action-oriented cues and sweeping Americana with softer, bittersweet melodies. CD features complete underscore plus nightclub and marching band source cues. **\$19.95**



□ Vol. 5, No. 10
I Spy
 EARLE HAGEN

TV Produced: 1965-67

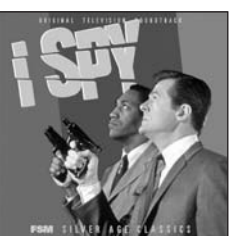
Network: NBC • Genre: Secret Agent

Silver Age Classics

CD released: July 2002

Stereo/Mono • 77:57

Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife" "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three & theme in stereo; all OST, not LP recordings. **\$19.95**



□ Vol. 5, No. 9
The Prodigal
 BRONISLAU KAPER

Film released: 1955

Studio: M-G-M

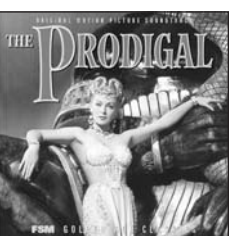
Genre: Biblical Epic

Golden Age Classics

CD released: July 2002

Stereo • 75:11

Complete stereo score for gargantuan biblical epic starring Lana Turner features male and female choruses, solos, source cues and thundering symphonic glory. Includes unused alternate cues. **\$19.95**



□ Vol. 5, No. 7
On the Beach/
The Secret of Santa Vittoria
 ERNEST GOLD

Film released: 1959, 1969

Studio: United Artists

Genre: Drama, Comedy

Golden Age Classics

CD released: June 2002

Stereo • 70:59

Two scores from the films of director Stanley Kramer on one CD. *Beach* is a gorgeous symphonic score ingeniously interpolating "Waltzing Matilda"; *Secret* is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**



□ Vol. 5, No. 6
The Traveling Executioner
 JERRY GOLDSMITH

Film released: 1970

Studio: M-G-M

Genre: Black Comedy

Silver Age Classics

CD released: May 2002

Stereo • 39:39

The main theme charmingly blends Americana, Dixieland and circus sound, but the score touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note in excellent stereo. **\$19.95**



□ Vol. 5, No. 4
The Man Who Loved Cat Dancing
 JOHN WILLIAMS

Michel Legrand

Film released: 1973

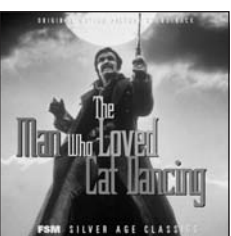
Studio: M-G-M / Genre: Western

Silver Age Classics

CD released: Mar. 2002

Stereo • 65:37

A lost gem from Williams' pre-blockbuster career, during which he wrote melodic scores for delicate dramas, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**



□ Vol. 5, No. 17
The Seventh Sin
 MIKLÓS RÓZSA

Film released: 1958

Studio: M-G-M

Genre: Drama

Golden Age Classics

CD released: Dec. 2002

Mono • 59:26

This reworking of *The Painted Veil* inspired Rózsa to apply three of his signature sounds; film noir, exotic and epic film scoring techniques combine to create a unique and unmistakable score. Includes source music suite. **\$19.95**



□ Vol. 5, No. 14
The Green Berets
 MIKLÓS RÓZSA

Film released: 1968

Studio: Warner Bros.

Genre: War/Adventure

Silver Age Classics

CD released: Sept. 2002

Stereo • 72:37

The first major U.S. film to address the Vietnam conflict features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (plus "The Ballad of the Green Berets") in excellent stereo. **\$19.95**



□ Vol. 5, No. 11
Above and Beyond
 HUGO FRIEDHOFFER

Film released: 1952

Studio: M-G-M

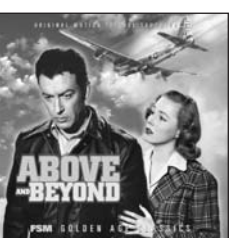
Genre: WWII

Golden Age Classics

CD released: Aug. 2002

Mono • 55:44

This combination of wartime drama and domestic struggle is driving by a stirring, progressive score, with one of Friedhofer's greatest main titles. Complete, chronological score in best possible monaural sound. **\$19.95**



□ Vol. 5, No. 8
Point Blank/
The Outfit
 JOHNNY MANDEL/

JERRY FIELDING

Film released: 1967, 1973

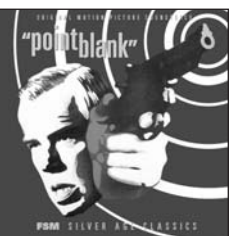
Studio: M-G-M • Genre: Film Noir

Silver Age Classics

CD released: June 2002

Stereo • 77:54

Two films based on D.E. Westlake's crime novels: *Point Blank* (39:38) is a landmark 12-tone score, ethereal and strange; *The Outfit* (38:16) features a dark, pulsating score punctuated with unexpected melody. **\$19.95**



□ Vol. 5, No. 5
36 Hours
 DIMITRI TIOMKIN

Film released: 1964

Studio: M-G-M • Genre: WWII/Spy

Golden Age Classics

CD released: May 2002

Stereo • 66:41

A taut, piano-dominated score with an accent on stealth—flamboyant, but naturalistic as well. This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**



□ Vol. 5, No. 2
Logan's Run
 JERRY GOLDSMITH

Film released: 1976

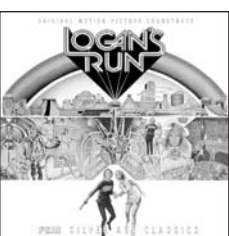
Studio: M-G-M / Genre: Sci-Fi

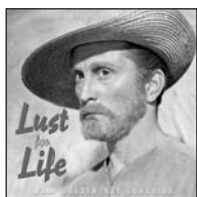
Silver Age Classics

CD released: Feb. 2002

Stereo • 74:18

This classic story of a dystopian future gets the royal treatment by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more in this restored, remixed, resequenced release! **\$19.95**

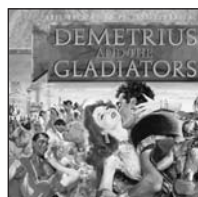




□ Vol. 5, No. 1
Lust for Life
MIKLÓS RÓZSA
Film released: 1956
Studio: M-G-M
Genre: Biography
Golden Age Classics
CD released: Feb. 2002
Stereo • 61:51
Premiere of Rózsa's heart-felt, stirring accompaniment to the tragic tale of Vincent van Gogh. A favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**



□ **VOLUME 4, No. 20**
Farewell, My Lovely/
Monkey Shines
DAVID SHIRE
Film released: 1975/88
Studio: M-G-M
Genre: Film Noir/
Suspense
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:48
Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**



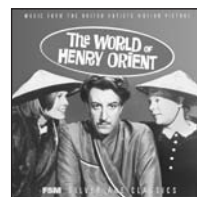
□ Vol. 4, No. 19
Demetrius and the
Gladiators
FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51
Spectacular score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$19.95**



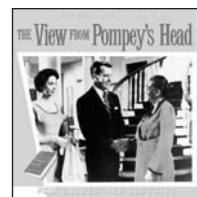
□ Vol. 4, No. 18
Broken Lance
LEIGH HARLINE
Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41
Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**



□ Vol. 4, No. 17
John Goldfarb,
Please Come Home!
JOHNNY WILLIAMS
Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32
This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**



□ Vol. 4, No. 16
The World of
Henry Orient
ELMER BERNSTEIN
Piano Concerto by Kenneth Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32
Bernstein's "second-best" score for children sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**



□ Vol. 4, No. 15
The View From
Pompey's Head/
Blue Denim
ELMER BERNSTEIN/
BERNARD HERRMANN
Films released: 1955/1959
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 2001
Stereo • 75:15
This pair of films by Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby *Vertigo*"). **\$19.95**



□ Vol. 4, No. 14
The Illustrated Man
JERRY GOLDSMITH
Film released: 1969
Studio: Warner Bros.
Genre: Sci-fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02

The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



□ Vol. 4, No. 13
The Bravados
ALFRED NEWMAN &
HUGO FRIEDHOFER
Film released: 1958
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Sept. 2001
Stereo (some bonus tracks in mono) • 69:34
Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme and darkly brooding interior passages. **\$19.95**



□ Vol. 4, No. 12
Morituri/
Raid on Entebbe
JERRY GOLDSMITH/
DAVID SHIRE
Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/Docudrama, TV
Silver Age Classics
CD released: Aug. 2001
Stereo (*Morituri*)/
Mono (*Entebbe*) • 57:50
Morituri (41:46) is in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action, and Israeli song climax. **\$19.95**



□ Vol. 4, No. 11
The Best of Everything
ALFRED NEWMAN
Song by Newman & Sammy Cahn,
Perf. by Johnny Mathis
Film released: 1959
Studio: 20th Century Fox
Genre: Drama/Romance
Golden Age Classics
CD released: Aug. 2001 •
Stereo • 71:14
Newman's last Fox score is a romantic gem; think New York at twilight. Complete score (48:21) in stereo, plus some bonus tracks in mono. **\$19.95**



□ Vol. 4, No. 10
Voyage to the Bottom
of the Sea
PAUL SAWTELL
& BERT SHEFTER
Studio: 20th Century Fox
Genre: Sci-fi/Irwin Allen
Silver Age Classics
CD released: July 2001 •
Stereo • 55:55
Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. **\$19.95**



□ Vol. 4, No. 9
Between Heaven and
Hell/ Soldier of Fortune
HUGO FRIEDHOFER
Films released: 1956/55
Studio: 20th Century Fox
Genre: WWII/Adventure
Golden Age Classics
CD released: July 2001
Stereo • 73:00
A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. **\$19.95**



□ Vol. 4, No. 8
Room 222/
Ace Eli and Rodger of
the Skies
JERRY GOLDSMITH
Films released: 1969/73
Studio: 20th Century Fox
Genre: Sitcom (TV)/ Americana (feature)
Silver Age Classics
CD released: June 2001
Mono (*Room 222*)/Stereo & Mono (*Ace Eli*) • 71:37
Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. **\$19.95**



□ Vol. 4, No. 7
A Man Called Peter
ALFRED NEWMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Religious/ Biography
Golden Age Classics
CD released: June 2001
Stereo • 58:14

Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. **\$19.95**



□ Vol. 4, No. 6
The French
Connection/
French Connection II
DON ELLIS
Films released: 1971/75
Studio: 20th Century Fox
Genre: Cop Thriller
Silver Age Classics
CD released: May 2001
Stereo & Mono (I)/
Stereo (II) • 75:01
Cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist. First (37:52) includes unused music; sequel (37:09) a bit more traditional. **\$19.95**



□ Vol. 4, No. 5
The Egyptian
ALFRED NEWMAN &
BERNARD HERRMANN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Epic
Golden Age Classics
CD released: May 2001
Stereo • 72:06
At last the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. **\$19.95**



□ Vol. 4, No. 4
Untamed
FRANZ WAXMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: April 2001
Stereo • 65:43
19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. **\$19.95**



□ Vol. 4, No. 3
The Towering Inferno
JOHN WILLIAMS
Film released: 1974
Studio: Warner Bros./20th Century Fox
Genre: Disaster/Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31
Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. **\$19.95**



□ Vol. 4, No. 2
How to Marry a
Millionaire
ALFRED NEWMAN &
CYRIL MOCKRIDGE
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/ Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03
Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. **\$19.95**



□ Vol. 4, No. 1
Conquest of.../Battle
for the Planet of the Apes
TOM SCOTT/
LEONARD ROSENMAN/
LALO SCHIFRIN
Film released: 1972/73
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Feb. 2001
Stereo & Mono (*Conquest*)/
Stereo (*Battle*) • 74:44
Final *Apes* films get vintage scores by Scott (38:47, w/unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**



□ **VOLUME 3, No. 10**
Beneath the 12-Mile Reef
BERNARD HERRMANN

Film released: 1953
Studio: 20th Century Fox
Genre: Adventure
Golden Age Classics
CD released: Feb. 2001
Stereo • 55:06
Fantastic undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**



□ Vol. 3, No. 9
The Stripper/Nick Quarry
JERRY GOLDSMITH

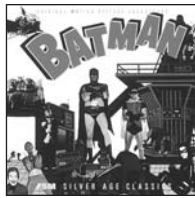
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama/Action, TV
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/Mono (Quarry) 73:35
Early Goldsmith feature (42:01, plus 21:06 bonus tracks)—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**



□ Vol. 3, No. 8
From the Terrace
ELMER BERNSTEIN

Film released: 1960
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Dec. 2000
Stereo • 71:27

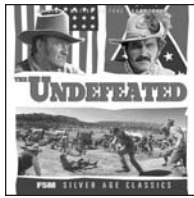
Paul Newman/Joanne Woodward soap opera features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**



□ Vol. 3, No. 7
Batman
NELSON RIDDLE

Theme by Neal Hefti
Film released: 1966
Studio: 20th Century Fox
Genre: Adventure/Camp
Silver Age Classics
CD released: Nov. 2000 • Mono • 65:23

Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action setpieces. **\$19.95**



□ Vol. 3, No. 6
The Undeclared/Hombre
HUGO MONTENEGRO/DAVID ROSE

Film released: 1963/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000
Stereo • 72:33

Western doubleheader: *The Undeclared* (w/John Wayne, 47:33) is accessible and symphonic. *Hombre* (w/Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$19.95**



□ Vol. 3, No. 5
A Guide for the Married Man
JOHNNY WILLIAMS

Title Song Perf. by The Turtles
Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10

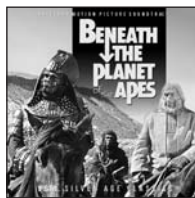
Vintage score is "Johnny's" most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$19.95**



□ Vol. 3, No. 4
Tora! Tora! Tora!
JERRY GOLDSMITH

Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45

Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**



□ Vol. 3, No. 3
Beneath the Planet of the Apes
LEONARD ROSENMAN

Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37

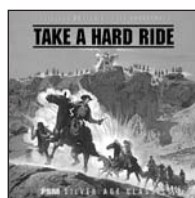
Second Apes pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ Vol. 3, No. 2
The Omega Man
RON GRAINER

Film released: 1971
Studio: Warner Bros.
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Feb. 2000
Stereo • 65:39

Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$19.95**



□ Vol. 3, No. 1
Take a Hard Ride
JERRY GOLDSMITH

Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38

Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. **\$19.95**



□ **VOLUME 2, No. 9**
The Flim-Flam Man/A Girl Named Sooner
JERRY GOLDSMITH

Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000 • Stereo (Flim-Flam)/Mono (Sooner) • 65:20

A rural Americana doubleheader: *Flim-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$19.95**



□ Vol. 2, No. 8
Rio Conchos
JERRY GOLDSMITH

Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo (combo) • 75:28

Early Goldsmith western score is presented in complete form (55:43) in mono, with some cues repeated in stereo. Includes delightfully bizarre vocal version of the main theme. **\$19.95**



□ Vol. 2, No. 7
All About Eve/Leave Her to Heaven
ALFRED NEWMAN

Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (2 trks. in stereo) • 44:19

Eve is a cinema masterpiece; the complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. **\$19.95**



□ Vol. 2, No. 6
The Comancheros
ELMER BERNSTEIN

Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44

Elmer Bernstein's first of many scores for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." **\$19.95**



□ Vol. 2, No. 5
Prince of Foxes
ALFRED NEWMAN

Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39

"Lost" Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. **\$19.95**



□ Vol. 2, No. 4
Monte Walsh
JOHN BARRY

Film released: 1970
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 track. in stereo) 61:51

Revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$19.95**



Vol. 2, No. 3
Prince Valiant
FRANZ WAXMAN

Film released: 1954
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17

Fox's colorful 1954 adaptation of the famous epic comic strip features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. **\$19.95**



□ Vol. 2, No. 2
Patton/The Flight of the Phoenix
JERRY GOLDSMITH/FRANK DE VOL

Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24

Patton (35:53) is complete OST to WWII biopic classic. *Phoenix* (40:51) is a rare album release for Frank De Vol, a rousing adventure/survival score. **\$19.95**



□ Vol. 2, No. 1
100 Rifles
JERRY GOLDSMITH

Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono (combo) • 77:08

Burt Reynolds/Raquel Welch western gets explosive score, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**



□ **VOLUME 1, No. 4**
The Return of Dracula/I Bury the Living/The Cabinet of Caligari/Mark of the Vampire
GERALD FRIED

Films released: 1958/58/62/57
Studio: UA/20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999 • Mono Disc One: 61:06 Disc Two: 73:20

Star Trek and *The Man from U.N.C.L.E.* composer gets 2-CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**



□ Vol. 1, No. 3
Fantastic Voyage
LEONARD ROSENMAN

Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28

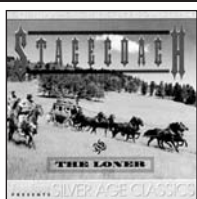
Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score; one of Rosenman's signature works. Symphonic yet thrillingly bizarre. **\$19.95**



SOLD OUT!
Sorry, all gone...

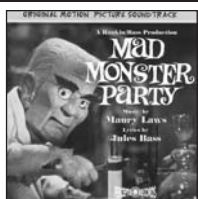
□ Vol. 1, No. 2
The Paper Chase/The Poseidon Adventure
JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono (combo) • 75:53

The Paper Chase is eclectic score for drama about law students. The Poseidon Adventure is classic Irwin Allen disaster score. Also includes Conrack (1974), main title (6:07). **\$19.95**



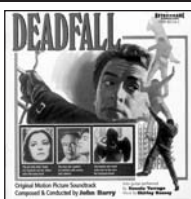
□ Vol. 1, No. 1
Stagecoach/The Loner
JERRY GOLDSMITH
Film released: 1966/1965
Studio: 20th Century Fox
Genre: Western (film/TV)
Silver Age Classics
CD released: May 1998
Stereo (Stagecoach)/Mono (Loner) • 45:25

Stagecoach is gentle Americana score for remake of classic western. The Loner includes theme and two episode scores for short-lived Rod Serling western series. **\$19.95**



□ FSM-80125-2
Mad Monster Party
Film released: 1998
Studio: Rankin/Bass
Genre: Animagic
Percepto/Retrograde Records
CD released: 1997
Stereo 36:48

The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. Features 16-page color booklet with rare and unpublished photographs and concept drawings. **\$16.95**



□ FSM-80124-2
Deadfall
Film released: 1968
Studio: 20th Century-Fox
Genre: Heist caper
Retrograde Records
CD released: 1997
Stereo 40:23

Barry scored this thriller in his most creative period. Features "Romance for Guitar and Orchestra," the title song performed by Shirley Bassey, plus two unreleased, alternates and vintage underscore. **\$16.95**



□ FSM-80123-2
The Taking of Pelham 1-2-3
Film released: 1974
Studio: M-G-M
Genre: Thriller
Retrograde Records
CD released: 1996
Stereo & Mono • 30:55

Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller on FSM's first album release. A sensational, driving, pulsating score in a class by itself. **\$16.95**

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An intimate visit with the composer of *Conan the Barbarian*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle, from his methods of composing to his

love of sailing. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print.

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BOOKS FOR COMPOSERS

NEW!! 2003 Film/TV Music Guide From the Music Business Registry

Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses and numbers. **\$94.95**



The Click Book Timing tables for music-to-film sync

By Cameron Rose

Get click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With easy-to-read click-tempo and metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. 430 pp. **\$149.95**

Getting the Best Score for Your Film:

A Filmmakers' Guide to Music Scoring by David Bell

Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. Aimed at filmmakers, this book also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the personnel and entities involved in each; also includes lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*



BOOKS FOR MUSIC LOVERS

The Score: Interviews with Film Composers by Michael Schelle

This 1999 book uses a Q and A format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. Written by a composer, who delves deeply and precisely into each composers' ideas. *Silman-James Press, 432 pp., softcover. \$19.95*

U.S. Soundtracks on CD: Scores for Motion Pictures and TV 1985-1999

Price Guide by Robert L. Smith

FSM's 2nd market-standard price guide contains 2,400+ album titles with composers, label numbers, special collectible info and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and promos. Learn what's out there, what they're worth, and how much you should spend on your collection. Smith surveys the market and provides a checklist for the top 50 collectible CDs. *Vineyard Haven LLC, 154 pp., softcover. \$17.95*



Music for the Movies

2nd Edition by Tony Thomas

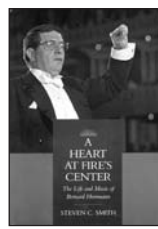
The original film music book (1971), telling the stories of Hollywood's most successful composers. Updated in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

The gifted musician of such classics as *The Best Years of Our Lives*, *Above and Beyond* and *Soldier of Fortune* was considered by his peers to be the most sophisticated practitioner of their art. Friedhofer (1901-1981) gave a lengthy oral history to the AFI, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Includes a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. *The Scarecrow Press, 212 pp., softcover. \$24.95*



A Heart at Fire's Center:

The Life and Music of Bernard Herrmann by Steven C. Smith

The most influential film composer of all time, who scored *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was as famous for his musical passion as his bad temper. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. *University of California Press, 416 pp., hardcover. \$39.95*

Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame Foreword by Leonard Maltin

Journalist and historian Burlingame's overview of movie music composers and history, encapsulating the most notable people and events in clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. *Billboard Books, 244 pp., softcover. \$18.95*



Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer
by Charles Bernstein

Essays by the composer of the original *Nightmare on Elm Street*, *Sadat, Cujo* and others. Originally written for "The Score," the quarterly journal of the Society of Composers and Lyricists. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. *Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. \$18.95*



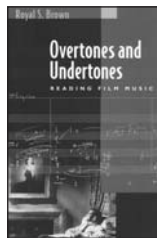


The Music of Star Trek: Profiles in Style

by Jeff Bond

The first-ever history of *Star Trek* scores, from 1966 thru 2000—by *FSM*'s editor-at-large. With interviews of composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of music written for four TV series; a guide to score tracking and credits; *Trek* manuscript excerpts from the composers; and several cue sheets.

Lone Eagle Publishing. 224 pages, softcover, illustrated. \$17.95



Overtones and Undertones: Reading Film Music

by Royal S. Brown

The first serious theoretical study of film music explores the relationship between movie, music and narrative, chronicling the its aesthetics through several eras. Key works analyzed include *The Sea Hawk*, *Double Indemnity*, *Laura*, those of Prokofiev and Eisenstein, Herrmann and Hitchcock, and several scores for Jean-Luc Godard. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Barry and Shore. *U.C. Press*. 396 pp., softcover. \$24.95



Stu Who? Forty Years of Navigating the Minefields of the Music Business

by Stu Phillips

Stu Phillips's career encompasses groovy cult films (*Beyond the Valley of the Dolls*) and virtually every Glen Larson TV show ever produced (*Battlestar Galactica*, *Knight Rider*). *Stu Who?* is his candid, breezily told memoirs full of exciting stories from the worlds of arranging, music directing, record producing, and film and TV scoring. *Published Cism Press*, 304 pp., hardcover, illustrated. \$29.95



Memoirs of a Famous Composer—Nobody Ever Heard Of

by Earle Hagen

Composer Hagen (b. 1919) has had an outstanding career: as a trombone player with Benny Goodman; working under Alfred Newman at 20th Century Fox; and as a composer/music director for thousands of hours of television, including *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He wrote the standard, "Harlem Nocturne," and authored two books on film composing. This is Hagen's story, filled with charming anecdotes and some of the biggest names in movie music. *Xlibris Corporation*. 336 pages, hardcover. \$34.95

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BACK ISSUES OF FSM VOLUME ONE, 1993-96

24 pp. unless noted.

Asterisk (*) indicates photocopies.

*#30/31, Mar. '93 64 pp. M. Jarre, B. Poledouris, Chattaway, J. Scott, C. Young, Mike Lang; secondary market, Morricone albums, Bernstein Film Music Collection LPs; 1992 in review.

*#32, Apr. '93 16 pp. Matinee temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

*#33, May '93 12 pp. Book reviews, classical/film connection.

*#34, Jun. '93 16 pp. Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*; recycled Herrmann; C. Young; *Pinocchio*; Bruce Lee movie scores.

*#35, Jul. '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs; Herrmann Christmas operas; Film Composers Dictionary.

*#36/37, Nov. '93 40 pp. Bob Townson (Varèse); Richard Kraft & Nick Redman Pt. 1; John Beal Pt. 2; CAM CDs; classic corner; fantasy scores of E. Bernstein.

*#38, Oct. '93 16 pp. John Debnay (*seaQuest DSV*); Kraft/Redman Pt. 2.

*#39, Nov. '93 16 pp. Kraft & Redman Pt. 3; Fox CDs; *Nightmare Before Christmas*; *Bride of Frankenstein*.

*#40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

*#41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kitaro & R. Miller (*Heaven & Earth*); R. Portman; Ken Darby; *Star Wars* trivia/cue sheets; sexy LP covers; western music; '93 in review.

*#44, Apr. '94 J. McNeely; B. Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos.

*#45, May '94 R. Newman (*Maverick*); G. Revell (*The Crow*); Goldsmith concert; *The Magnificent Seven*; *Schindler's List*; Instant Liner Notes, film music books.

*#46/47, Jul. '94 P. Doyle, J.N. Howard (Wyatt Earp), John Morgan (restoring Hans Salter); Tribute to Mancini; M. Nyman, collectible CDs.

*#48, Aug. '94 Mancina (*Speed*); Chuck Cirino & Peter Rotter; R. Kraft: aspiring composers advice; classical music; CAM CDs; Cinerama LPs; bestsellers.

*#49, Sept. '94 H. H. Zimmer (*The Lion King*), S. Walker; L. Rosenthal; Hans Salter; classical music; Williams concert; Recordman at the flea market.

*#50, Oct. '94 A. Silvestri (*Forrest Gump*); M. Isham; sex & soundtracks; Schiffrin concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

*#51, Nov. '94 H. Shore (Ed Wood), T. Newman (*Shawshank Redemption*), J. P. Robinson; Lukas's Mom; music of Heimat, *Star Trek*; promos.

*#52, Dec. '94 E. Serra; M. Shaiman Pt. 1; Sandy De Crescent; Valencia Film Music Conference; SPFM Conference Pt. 1; *StarGate*; Shostakovich Anonymous.

*#53/54, Feb. '95 M. Shaiman Pt. 2; D. McCarthy (*Star Trek*); Sergio Bassetti; Jean-Claude Petit & Armando Trovatioli in Valencia; Academy Awards Pt. 1; rumored and quad LPs.

*#55/56, Apr. '95 B. Poledouris (*The Jungle Book*); A. Silvestri (*The Quick and the Dead*); J. Lo Duca (*Evil Dead*); Oscar & Music Pt. 2; Recordman's Diary; SPFM Conference Report Pt. 2.

*#57, May '95 B. Broughton (*Young Sherlock Holmes*); Miles Goodman; '94 Readers Poll; Goldsmith concert.

*#58, Jun. '95 M. Kamen (*Die Hard*); Royal S. Brown; Recordman Loves Annette; History of Soundtrack Collecting Pt. 1.

*#59/60, Aug. '95 48 pp. Sex Sells (LPs); M. Jarre; Soundtrack Collecting Pt. 2; Rózsa Remembered; film score concert debate.

*#61, Sept. '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz; *Star Trek: TMP*, classical music for soundtrack fans.

*#62, Oct. '95 D. Elfman Pt. 1; J. Ottman (*The Usual Suspects*); R. Townson; 10 Most Influential Scores; Goldsmith video.

*#63, Nov. '95 James Bond Special! J. Barry; E. Serra (*GoldenEye*); History of Soundtrack Collecting Pt. 3; Davy



Crockett LPs.

*#64, Dec. '95 Danny Elfman Pt. 2, Steve Bartek, Recordman on Blaxploitation; Kamen Pt. 3; re-recording *House of Frankenstein*.

*#65/66/67 Mar. '96 48 pp. T. Newman; Takemitsu; *Robotech*; *Star Trek*; 10 Influential composers; Glass; Heitor Villa-Lobos; songs in film; best of '95; documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

*#68, Apr. '96 D. Shire's *The Taking of Pelham One Two Three*; C. Burwell (Fargo); gag obituaries; *Apollo 13* promo/bootleg tips.

*#69, May '96 *Plan 9 from Outer Space*; Movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen; Bender's "Into the Dark Pool."

*#70, Jun. '96 Mancina (*Twister*), desert island lists, summer movies; TV's *Biggest Hits* review.

*#71, Jul. '96 D. Arnold (*Independence Day*); M. Colombier; Recordman Goes to Congress; Summer round-up.

*#72, Aug. '96 10 Best Scores of '90s; T. Newman (*The Player*); *Escape from L.A.*; cond. John Mauceri; reference books; Akira Ifukube CDs.

*#73, Sept. '96 Recordman on War Pt. 1;



David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2; Miles Goodman obit.

*#74, Oct. '96 Action Scores in the '90s; Cinemusic '96 (Barry, Zhou Jiping); Vic Mizzy.

*#75, Nov. '96 Barry Interview; J. Bond's reviews; Recordman on War Pt. 2.

*#76, Dec. '96 R. Edelman, Barry pt. 2, R. Cooder (*Last Man Standing*); A. Dursin's Laserphile, Lukas's reviews.

VOLUME TWO, 1997

First color covers! Issues 32-48 pp.

*#Vol. 2, No. 1, Jan./Feb. '97 *Star Wars*: Williams interview; Special Edition CDs; commentary, cue editing minutia/trivia.

*#Vol. 2, No. 2, Mar./Apr. '97 A. Clausen (*The Simpsons*); promo CDs; Congress in Valencia; Readers Poll '96; Into the Dark Pool Pt. 2

*#Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir; *Poltergeist*, *Mars Attacks!*, *Rosewood*; Lukas's & J. Bond's movie reviews.

*#Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*; Laserphile on DVDs, Brian May obit, *The Fifth Element*.

*#Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), Clinton (*Austin Powers*), ASCAP & BMI nites; *Crash*, *Lost World*.

*#Vol. 2, No. 6, Aug. '97 Schiffrin (*Money Talks*), J. Powell (*Face/Off*), Shaiman (*George of the Jungle*); Tony Thomas; Summer movies, TV sweeps.

*#Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM* (*Peacemaker*), M. Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Film Music as Fine Art, Recordman.

*#Vol. 2, No. 8, Oct. '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. *FSM* Pt. 2, Alloy Orchestra; Golden Age CDs.

*#Vol. 2, No. 9, Nov./Dec. '97 D. Arnold (*Tomorrow Never Dies*); J. Frizzell (*Alien Resurrection*); Neal Hefti; U-Turn & *The Mephisto Waltz*, Razor & Tie CDs.

VOLUME THREE, 1998

Expanded format! Issues 48 pp

*#Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), M. Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, Laserphile, Silvestri lecture, Rykodisc CDs.

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***Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), D. Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs; TV CDs.

***Vol. 3, No. 3, Mar./Apr. '98** *Titanic*/J. Horner, Best of 1997, Cinerama, Greig McRitchie, Fox Newman Stage, Oscars.

***Vol. 3, No. 4, May '98** Bruce Broughton (*Lost in Space*), D. Arnold (*Godzilla*); Inside CE3K restoration; Williams Guide Pt. 3; Score Internationale, Laserphile, Ed Shearmur; Fox Classics CDs.

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***Vol. 3, No. 7, Aug. '98** *South Park* (Adam Berry, Bruce Howell), Ira Newborn (*Baseketball*), *Taxi Driver*, BMI & ASCAP dinners, Broughton Guide Pt. 2, Downbeat (Schifrin, Bernstein, Legrand).

***Vol. 3, No. 8, Sept. '98** Lalo Schifrin (*Rush Hour*), B. Tyler (*Six-String Samurai*); T. Jones; Williams concert premiere, ASCAP scoring seminar, Rykodisc CDs.

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***Vol. 4, No. 2, Feb. '99** Goldsmith Buyer's Guide Pt. 1: The '90s; *The Exorcist* (lost Schifrin score); D. Shire (*Rear Window* remake); TVT sci-fi CDs; promos; P. Glass (*Koyaanisqatsi*).

***Vol. 4, No. 3, Mar. '99** Best of '98; Wendy Carlos; Goldsmith Guide Part 2: The '80s; Hammer on CD; Recordman; Downbeat; *ST:TMP* CD review.

***Vol. 4, No. 4, Apr./May '99** F. Waxman (*Prince Valiant*); '98 Readers Poll; Goldsmith Guide Pt. 3: Late '70s; DIVX festival; Barry bios reviewed; C. Gerhardt obit.

***Vol. 4, No. 5, Jun. '99** *Star Wars: The Phantom Menace* scoring session & Trilogy themes; *Halloween H20* post-mortem; *Affliction*, *Futurama*; *Free Enterprise*, *Election*.

***Vol. 4, No. 6, Jul. '99** E. Bernstein (*Wild Wild West*); Clinton: *Austin Powers 2*; Goldsmith Guide Pt. 4: Early '70s; USC film score program; CD reviews, more.

***Vol. 4, No. 7, Aug. '99** Warner Animation Scoring (S. Walker, B. Broughton R. Stone); *Phantom Menace*; Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); Emil Richards; ASCAP awards.

***Vol. 4, No. 8, Sept./Oct. '99** Stanley Kubrick: Jocelyn Pook, *Eyes Wide Shut*, CD compilation; Poledouris (*For Love of the Game*); Goldsmith Guide Pt. 5: Late '60s; concert advice for Jerry.

***Vol. 4, No. 9, Nov. '99** U.S.P.S. Composer Stamps; *Papillon*; Peter Thomas; *Inspector Gadget*; *The Thomas Crown Affair*, BMI awards night.

***Vol. 4, No. 10, Dec. '99** SCORES OF SCORES roundup: animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs.

VOLUME FIVE, 2000

48-64 pp. each

***Vol. 5, No. 1, Jan. '00** *SUPERMAN: THE MOVIE* CD reissue: film, cue sheet analysis, '50s TV score; H. Shore (*Dogma*); Goldenthal, Barber, Tyler, Debney, Robbins; Pocket Reviews debut, Laserphile.

***Vol. 5, No. 2, Feb. '00** JERRY FIELDING: tribute, Camille Fielding; Top picks for '99; Oliver Stone's score-o-matic (*Any Given Sunday*); George Duning obit; Score Internationale; 1999 release stats.

***Vol. 5, No. 3, Mar. '00** How to burn *Phantom Menace* CD at home; Readers picks for '99; Film vs. concert music; C.H. Levenson's "last" letter, reader survey.

***Vol. 5, No. 4, Apr./May '00** BERNARD HERRMANN: 10 Essential '50s Scores, CD checklist, *Journey to the Center of the Earth*; R. Marvin (*U-571*); J.Z.K. on *Tora! Tora! Tora!*; Film score agents, pt. 1.



***Vol. 5, No. 5, Jun. '00** TENTH ANNIVERSARY ISSUE! Kendall remembers; *FSM* Timeline; The *Film Score* Decade; *Jaws* 25th Anniversary CD; J. N. Howard (*Dinosaur*); Goldsmith Guide Pt. 6.

***Vol. 5, No. 6, Jul. '00** SUMMER SCORE ROUND-UP; D. Newman (*Bedazzled*, *The Klumps*); Film score agents, pt. 3; Session Notes (debut); They Might Be Giants (*Malcolm in the Middle*).

***Vol. 5, No. 7, Aug. '00** BRUCE BROUGHTON; *Silverado*; Shaiman gives hell from the heavens; Film Score Agents fiery conclusion; Laserphile (Autumn DVDs); W. Stromberg; Elfman & mom.

***Vol. 5, No. 8, Sept./Oct. '00** R. Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies*; *Requiem for a Dream*; (*The Simpsons*); NPR honors; "Cinema of Dreams".

***Vol. 5, No. 9, Nov./Dec. '00** 64 pg. special 101 GREAT FILM SCORES ON CD; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Shore (*The Cell*); Silvestri (*Cast Away*); *Back to the Future*.

VOLUME SIX, 2001

48 pp. each

***Vol. 6, No. 1, Jan. '01** THE BEST OF THE WORST: 2000; *Our Town*; *Hollow Man* on DVD; *Total Recall*; C. Martinez (*Traffic*).

***Vol. 6, No. 2, Feb. '01** THE MUSICAL WORLD OF IRWIN ALLEN; A. Copland (cond. Jonathan Sheffer); G. Clinton (*3000 Miles to Graceland*); Douglass Fake of Intrada; *How to Marry a Millionaire*, more.

***Vol. 6, No. 3, Mar. '01** BIGGER, BETTER SCORES: New RMA agreements; Don Ellis; Irwin Allen discography; R. Kent (*Town & Country*); Italian Imports: BEAT.

***Vol. 6, No. 4, Apr./May '01** J. Horner Buyer's Guide Part 1; *The Mummy Returns*, *Swordfish*; Hoyt Curtin; Epics on DVD; *Atlantis The Lost Empire*.

***Vol. 6, No. 5, June '01** SERGEI PROKOFIEV; Friedhofer and Fox; *Ghostbusters*; J. Danna, R. Shore; Bender at Chiller, more.

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***Vol. 6, No. 7, August '01** QUINCY JONES PART 1; *Moulin Rouge*; J. Morgan on Golden Age Scores; Schifrin, Jones, Diamond and Debney; Score Internationale; Random Play.

***Vol. 6, No. 8, September '01** ANGELO BADELAMENTI (*Mulholland Drive*); N. Carolina School of the Arts; Quincy Jones Pt. 2; Earle Hagen; Halloween DVDs; more.

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***Vol. 6, No. 10, Dec. '01** SCORES OF SCORE reviews; Alejandro Aménabar (*The Others*); G. Yared; Hobbit music; C. Young, H. Gregson-Williams, R. Kent, M. Isham.

VOLUME SEVEN, 2002

***Vol. 7, No. 1, Jan. '02** THE BEST AND THE WORST: 2001; Horner Guide Pt. 3: 1989-86; Zimmer (*Black Hawk Down*); *Logan's Overrun*; *Enterprise*; Yann Tiersen.

***Vol. 7, No. 2, Feb. '02** HAPPY BIRTHDAY, ELMER BERNSTEIN; Rózsa speaks! (*Lust for Life*); Richard Rodney Bennett; *John Q*, *Frailty*; Laserphile (baseball DVDs).

***Vol. 7, No. 3, Mar./Apr. '02** THE SCORPION KING; Hook (Williams); Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*); Oscars.

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(*Duel*, *Kojak*) more.

***Vol. 7, No. 7, Sept. '02** FSM's TOP 40:

The most wanted composers in Hollywood; John Frankenheimer; L. Schifrin; *Signs*; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs.

***Vol. 7, No. 8, Oct. '02** FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red Dragon*); Goldsmith, Williams concerts; S. Branson (*JAG*); The Michael Hennagin story; 25+ CD reviews; more.

***Vol. 7, No. 9, Nov. '02** BOND TURNS 40: D. Arnold (*Die Another Day*, reviews and re-releases); W. Ross (*Harry Potter, Tuck Everlasting*); George Feltenstein (Turner Classic Movies); 12-CD Wishlist; Omaha's Orpheum Theater; Holiday DVD reviews.



***Vol. 7, No. 10, Dec. '02** TOWERING ACHIEVEMENTS: H. Shore (*The Two Towers*); P. Glass (*The Hours*); Ray Ellis (Filmmation cartoons!); The Alloy Orchestra, Spy Notes (secret agent discography); *Adaptation & Punch-Drunk Love*; more.

VOLUME EIGHT, 2003

***Vol. 8, No. 1, Jan. '03** JOHN WILLIAMS INTERVIEWED (finally!); The Best and the Worst of 2002; *Star Trek* film scores; Laserphile New Year; reviews and more.

***Vol. 8, No. 2, Feb. '03** HOW THE AWARDS WERE WON (Film music Oscars past and present); J. Williams and L. Slatkin concerts; Interviews with Jan Hammer, C. Martinez, C. Pope, S. Walker; and more.

***Vol. 8, No. 3, Mar. '03** MAGNIFICENT MOVIE MUSIC MOMENTS (36 doses of dynamite!); Brian Tyler (*The Hunted*, *Children of Dune*); John Ottman (*X-Men 2*); Don Davis (*Matrix Reloaded*); DVD reviews and more.

***Vol. 8, No. 4, Apr.-May '03** MEET THE FOLKS: Harry Shearer & Michael McKean (*This Is Spinal Tap*, *A Mighty Wind*); Marvin Hamlisch; George Fenton (*The Blue Planet*); Ed Shearmur (*Charlie's Angels*); Bond reissues Pt. 1 and more.

***Vol. 8, No. 5, June '03** BOOM TIMES: Summer Blockbusters: Beltrami (*T3*), Elfman (*Hulk*), Shaiman (*Down With Love*) and Wurman; Bond reissues Pt. 2; Jan Hammer Pt. 2; Korngold DVD and more.

Index How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2002, compiled by Dennis Schmidt. Cost: same as one back issue.

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(continued from page 35)

through their four years at the prestigious High School for the Performing Arts in NYC, the movie was somehow gritty and sanitized at the same time. Tackling such taboo subjects as teenage homosexuality and underage pornography, there was still enough time for the whole school to dance for joy on the streets of Times Square. As far as the songs go, I especially liked the grand finale, "I Sing the Body Electric," with its audacious combination of classical music, Walt Whitman and late-'70s pop. Of course, the two hit songs ("Fame" and "Out Here on My Own") contributed to the album's success on the *Billboard* charts.

This expanded CD is a disappointment all the way around. Not only are there no new score cues (although the holdover from the original CD, "Ralph and Monty," is still a nice two-minute cut), there are no unreleased songs that are actually heard in the movie. The only unreleased song is "Miles from Here," which was cut from the film, and the other two "extra" songs are the instrumental versions of "Fame" and "Out Here on My Own," both of which were already available as B-sides. In other words, if you have the first CD, there's no reason to have this one.

Michael Gore had another shot at the Oscar a few years later with *Terms of Endearment*, a better example of his film scoring talent and a much better score overall. Now that I think of it, *there's* a score CD (long out-of-print) in need of a reissue.

—C.W.

Fear No Evil (1981) ★★★

FRANK LALOGGIA, DAVID SPEAR

Percepto 013 • 16 tracks - 37:42

Percepto continues to expand our musical horizons deeper into the realm of horror film music. Filled with demons, zombies, archangels, the devil, teenagers and an awesome castle, *Fear No Evil*, was released in the



midst of a spate of similar genre pictures that spawned the likes of *Halloween*, *Nightmare on Elm Street* and, of course, *Friday the 13th*. The teen market was inundated with these films, some of which were rushed into theaters to take advantage of what was thought to be a short-lived trend. Many were retooled by the studios that produced them, and this is especially the case with *Fear No Evil*.

LaLoggia wrote and directed *Fear No Evil*, and in an attempt to maintain some control over the proceedings, he also composed the music with the help of David Spear. However, the movie as I remember it used mostly rock songs (a decision made by the distributor, Avco, which recut the picture and inserted the songs). So it seems there was a good half-hour or more of orchestral music that was replaced in the film.

"Prologue" has a new age

chamber orchestra feel with alternating solo instrumental lines. The cello and guitar duet with an overlaid recorder sound lends a Renaissance vibe to the proceedings. It's actually an unexpected sound whose lighter feel soon gives way to a much more gothic and romantic orchestral one. "Main Title" has its moments of darkness but, overall, tends to be more bitter-sweet.

There's more hopefulness in the music than one would expect, most of it communicated through a delicate piano theme that binds the score. In some ways, this style is similar to the writing in Poledouris' *Conan* scores. But if you're looking for a devil-may-care pounding *Omen* sound, you will be disappointed. *Fear No Evil* is a score that tends toward the gentle and intimate, even in its climactic moments.

Whether it works in the film or not, *Fear No Evil's* score provides an enjoyable and interesting listening experience that will surprise many fans of the film. It is definitely worth seeking out.

—Steven A. Kennedy

The Dark Crystal (1982)

★★★★½

TREVOR JONES

Numenorean Music NMCD 003

Disc One: The Original Album:

13 tracks - 40:45

Disc Two: The Complete Film Score:

28 tracks - 71:19

It's about time! This, the cry of soundtrack fans across the globe, as after 11 years, Trevor Jones' magnificent score for Jim Henson's *The Dark Crystal* finally sees the light of day on CD (albeit as a limited edition of only 5,000 copies, via specialty outlets—act fast!).

There are good reasons why the demand for this score has been so high over the years. For one thing, it's Trevor Jones' magnum opus, and an easy candidate for one of the top fantasy film scores of all time. For another, the film is something of a cult

classic. The wizardry of Jim Henson and Frank Oz has never been more apparent than in *The Dark Crystal*, which features an entire universe of races, wildlife, grotesque creatures and fabulous landscapes, drawn from the fantasy art worlds of Brian Froud and brought to vivid life by the Henson team. Those who aren't put off by the genre, or alienated by the undeniable weirdness of the project, are apt to look upon the film as some kind of masterpiece. At the very least, its physical construction is genius—in this age of CG overkill, puppetry is becoming a lost art; Henson's creatures may lack the fat-jiggle and highly muscular lips of George Lucas' prequel trilogy aliens, but they have twice the heart (and look more real).

To help the fantasy connect with audiences, *The Dark Crystal* is "grounded" in two ways. The first is the mythic archetype of the story, which will be familiar to anyone with even a passing interest in the genre: underdog hero must restore a magical artifact to its proper location, thus restoring balance to the universe. The second is Jones' music, which is incredible: powerful, romantic, haunting, and frequently awe-inspiring. I'll throw out just two of many examples. One: "The Funerals/Jen's Journey," which begins with a pounding pipe-organ à la Cesar Franck, gives way to a solo flute, segues into a shimmering meditation, before building to a full statement of the main theme. Two: Track 28 on disc two, the film version of the finale, is apocalyptic in scope and runs the gamut of emotions from death to rebirth.

But while Jones' soundscape is familiar enough to draw us in, it does not neglect the otherworldly elements of the film, making use of light electronic textures, odd instruments (such as the double-flageolet, a kind of two-pitched flute) and unearthly choruses.

The score is based around two

principal themes. The main theme, first presented in the overture/main titles, is a masterpiece, effortlessly sweeping the listener away to a faraway world of myth and magic. This theme dominates the score without becoming tired or overbearing—thanks to the tremendous variety of orchestrations (courtesy of the remarkable Peter Knight) and the leadership of Marcus Dods (conducting the redoubtable London Symphony Orchestra). Second, we have the love theme—and I can honestly say that this is one of my favorite love themes of all time. It conveys a world of depth and passion, with just the right amount of wistful melancholy.

A complete rundown of the score's highlights would take far too much space. From the foreboding doom of "The Power Ceremony" to the breathless energy of "The Landstrider Journey," every cue is a winner. In addition to the primary themes, we're given a plethora of secondary themes and motifs, most notably the slashing, rattling music for the beetle-like Garthim monsters. Many of the secondary ideas are extensions of the main theme, carefully modulated to suit the opposing figures of the gentle Mystics and the savage Skeksis. Jones also contributes significant source music to the film: "Jen Plays His Pipes," the ethnic "Pod Dance" (which features some amazing flute playing) and the breathy, wordless "Gelfling Song."

Fans of the score are fortunate in this release to receive both the original album, and the score as presented in the film. Each is indispensable: The album contains music cut from the film, longer versions of some cues (and shorter versions of others) as well as terrific concert arrangements of the major themes. It also has superior sound quality. The film score, on the other hand, while sounding somewhat pinched and distant, contains many unique stand-out

cues, including "Jen Enters Aughra's Observatory," "Skeksis Feast" and the greatly expanded finale.

The album was originally available as a hard-to-find LP, and the complete film score could be heard on the DVD as an isolated music track. In both cases, extensive remastering has been done to ensure the best possible sound. Unfortunately, the source for disc two of this release is the same as that used for the isolated score, complete

with minor tracking and some awkward cue openings/closings. Purportedly, this was unavoidable; the original master recordings are either lost or inaccessible (depending on which rumor you believe). All we know for certain is that after a much delayed—and by all accounts troubled—production, Trevor Jones was not involved in the final release. Whether he had or chose to withhold the original masters or not, it's a shame disc two couldn't be presented in

better sound, or with some of the bonus material Jones composed for the film's promotion. Also, while the packaging is nice to look at, there are several unfortunate typos (e.g., crediting Amsef's cover art to Brian Froud). The liner notes include an excerpt from an interview with Trevor Jones from *CinemaScore* magazine.

Caveats aside, *The Dark Crystal* is a masterpiece. It's probably Jones' finest work, and ranks alongside Goldsmith's *Legend* and North's *Dragonslayer* as one of the great fantasy scores of the 1980s. While we might hope for a better-sounding, better-presented release, it's hard to be too picky. Given the decade-plus wait, and the fact that the current release seemed to be constantly teetering on the brink of cancellation, we're unlikely to see better anytime soon. —J.T.

An Historic Conquest

Captain from Castile (1947) ★★★★★^{1/2}

ALFRED NEWMAN

Screen Archives Entertainment SAE-CRS-0007

Disc One: 11 tracks - 39:33 • Disc Two: 14 tracks - 56:57

Captain from Castile is the culmination of years of Newman scores for Tyrone Power swashbucklers, which were Fox's answer to the Errol Flynn pictures at Warner Bros. a decade earlier (those had equally memorable scores by Korngold). *Castile* and the other Power films have generally not stood the test of time as well as Flynn's epics but, nevertheless, elicited grand and majestic scores from Newman, which were usually far more accurate with regard to time and place than Korngold's. Newman researched Spanish and Aztec music of the period and incorporated the idioms into a canvas strictly his own.

The major characters and events of *Castile* get their own themes, including a bold and confident tune for Power's Pedro, heard first in the "Main Title." The love theme for Pedro and Catana is one of Newman's finest, a characteristic example of the "Newman strings." And, of course, most memorable is "Conquest," a stirring and strident march preceded by a grand heraldic brass fanfare. "Conquest" accompanies the heroics of Cortez, Pedro and the Spanish army's invasion of the Aztec territory of Central Mexico (naturally, the movie glosses over the fact that Cortez was there to steal the Aztecs' riches and demand tribute from what was at that time one of the world's most impressive and sprawling civilizations).

Also preserved on the score's master tapes (mostly in stereo on high quality magnetic film) are the guitar source cues, performed and to a large extent written and arranged by Vicente Gomez, one of the early 20th century's premier guitarists. Gomez worked in tandem with Newman, and the resulting cues are gems, evoking the Spanish and Central American locales and blending perfectly alongside Newman's underscore. This is another first-class effort from SAE and a must purchase for Golden Age music fans.

—D.M.



The Return of a Man Called Horse (1976) ★★★★★

LAURENCE ROSENTHAL

Varèse Sarabande (VCL 0403 1020)

16 tracks - 59:14

Sometimes you can tell from the first few seconds of a soundtrack that you're in for treat. Such is the case with Laurence Rosenthal's *The Return of a Man Called Horse*. From the opening fanfare of French horns, even before the strings introduce the main melody, you know it's going to be a winner.

The Return of a Man Called Horse is a sequel to 1970's *A Man Called Horse* and stars Richard Harris as an English aristocrat who returns to the Sioux Indian tribe that had captured and tortured him in the first film, but are now themselves under siege by hostile neighbors. In the earlier film, after his captivity, Harris' character had an awakening and ultimately became accepted by the tribe. Still, he is an Englishman, and this duality is central to his character.

This idea of living in two worlds—that of the European



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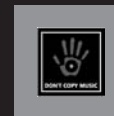
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aristocracy and of the Sioux—plays itself out in Rosenthal's score. It is most easily heard in "Morgan Haunted by His Memories," which starts with an authentic recording of a Lakota chant (recorded by director Irvin Kershner). Low strings play behind the vocal chant and give way to a reverberant piano sonata before returning to the chant. The track abruptly cuts to a religious hymn before ending suddenly. It reveals the tug of war within Harris' character, and this juxtaposition of cultures is heard throughout the score.

There are several outstanding moments in the soundtrack, including "The Massacre," with its wild, rapid-fire brass and crazed percussion. Unlike many composers who create chaos through noise, Rosenthal is able to maintain a musical direction despite the seemingly random notes. "Preparation for the Ordeal" is another standout for its introspectively slow strings accompanied by subtle percussion and wonderful flute solos. The cheerful melody of "Gifts for the Yellow Hands," with the unique sound of woodblock and xylophone, is bound to remind listeners of Copland.

However, the real highlight of this album is "The Sun Vow," in which the main character, Morgan, eats peyote and experiences hallucinations. Eerie, haunting tones are blended with Native American chants, while the piano sonata makes a return visit. Faint synthesizer fills in and lends an experimental quality to the widely varied soundscape.

With almost a full hour of music, *The Return of a Man Called Horse* is bound to please many a film score fan. Its wide range of musical ideas is never boring or predictable. Even if you haven't seen the film, the score will play the story out in your mind's eye. An outstanding and highly recommended release!

—Ian D. Thomas

Amour ★★★½
MICHEL LEGRAND, JEREMY SAMS

Sh-K-Boom 4003-2 • 28 tracks - 74:09

If there were a musical equivalent to a French cream puff, it'd probably look like *Amour*, the transplanted French musical by film composer Michel Legrand that had a brief run on Broadway in 2002 and is being released on CD with the original cast. In an English translation by Jeremy Sams, the generically titled *Amour* (in Paris it was called *Le Passe Muraille*, loosely translated as *The Passer-through-Walls*) was too much of a chamber operetta to compete with the big guns of *Hairspray* and *La Boheme*.

Legrand, known for melancholy love songs such as "What Are You Doing the Rest of Your Life?" and "The Windmills of Your Mind," is the perfect composer to adapt Marcel Ayme's fairy-tale novel *Le Passe Muraille* to the stage, since his most famous work is likely the film musical *The Umbrellas of Cherbourg*. Beautifully melodic and charming in every way, Legrand's whimsical music keeps the show interesting, but it simply didn't translate well to the American stage (at least not with this odd translation by Sams). On CD, however, it plays like a musicalized radio drama and, interestingly, works much better.

The shy and lonely Dusoleil (Malcolm Gets) works in a dreary office in post-WWII Paris. He's a hard worker and hopelessly infatuated with the married but lonely Isabelle (Melissa Errico). One evening, Dusoleil discovers that he can walk through walls; he uses his newfound powers to steal from the rich and give to the poor, play mind games with his tyrannical boss, and, ultimately, woo Isabelle.

Errico's Isabelle gets the best songs of the score, since she usually sings her ballads to herself as she tries to escape her shut-in life via magazine stories about the rich and famous. "Other People's Stories" is the best song of the



show and Errico infuses it with hope and innocence. Other highlights are Norm Lewis' "Painter's Song" and the wonderful "Overture," hummed beautifully by the entire cast.

Sh-K-Boom Records should be commended for recording this album six months after the show closed, reassembling the original cast and featuring the meticulous production values of Joel Moss and Kurt Deutsch. It was obviously a labor of love for all involved. While *Amour* may not be a successful show, there are

many beautiful songs—perhaps it will find life in regional theaters. Legrand has announced that his next stage musical will probably be an adaptation of the 1967 Jacques Demy movie musical *Les Demoiselles de Rochefort* (*The Girls of Rochefort*), for which Legrand wrote the original score. Let's hope it's given the care that *Amour* received.

—C.W.

For a Few Dollars More (1966)
Expanded Edition ★★★½

ENNIO MORRICONE

GDM 2038 • 22 tracks - 44:45

It is insanely difficult to take this CD out of your player. The melodies of *For a Few Dollars More* are so infectious you end up humming (and, of course, whistling) them long after the disc has run its 45-minute course.

The sound quality of some of the tracks is the only real weakness of this album: Some tracks are in mono, others stereo, and still others vacillate between the two. And certain tracks (like 6 and 8) not only go from mono to stereo but include mixed-in sound effects. Whether this was a conscious decision or one made of necessity (due to a lack of original elements?), it's at least less annoying than you might expect—the effects are limited mostly to rustling and footsteps. But, occasionally, a cheesy gunshot does find its way into the proceedings.

Beginning with a minute-long intro featuring ambient sound and gunshots, the music picks up quickly with a whistling theme that segues into the now classic "GiddyYAP!" pulse. This is something that's ultra-familiar to us nowadays, but was pretty much 180 degrees from the western sound when it was written. And it's the first of many *Few Dollars* themes that will stick in your head (if it's not there already). The second theme appears in the very next track ("Seq. 2")—a lovely music box melody over strings. "Poker d'Assi" offers up

some source music for the bar—in stereo, interestingly enough, since “Seq. 8”’s incredible organ music doesn’t get that luxury. Incidentally, this organ music introduces the third violently memorable theme of the score.

As the album progresses, we hear less of the whistling melody and more of the dramatic *Phantom of the Opera*-like theme first heard in “Seq. 8.” By the final tracks, the now fully developed theme is presented in both Italian (mono) and English (stereo) and is beautifully performed by singer Maurizio Graf. As far as quality of music goes, this is an excellent album. Sound quality problems do hamper it in places, and since the CD was produced in Italy, the track listings are in Italian. The album’s sound may seem like a very well-produced bootleg, but, rest assured, it is not. For all the good you get, there’s not much bad, and very little ugly. —L.G.

Nowhere in Africa ★★★★★

NIKI REISER

Higher Octave 72435-83955-2-5V

22 tracks - 56:52

It was perhaps only a matter of time before producers of “world” music would begin taking an interest in film scores that made use of ethnic instrumentation and styles or, in some cases, ecological consciousness. Such has been true of a variety of IMAX film scores, released mostly for their representative science museums. But now the market for something that attempts a cross-cultural musical expression is finding a larger home, since it often crosses boundaries of pop, classical and jazz genres. Higher Octave enters the film music arena this year with strongly credentialed scores to two critically acclaimed films.

Nowhere in Africa (2001), a German film directed by Caroline Link, received this year’s Oscar for Best Foreign Language Film. Period WWII films dealing with the Holocaust come in waves at

Oscar time, but you will be hard-pressed to locate this one since it received a very limited release in late March. *Nowhere in Africa*, taken from an autobiographical novel by Stefanie Zweig, relates the story of a family escaping Nazi Germany for Kenya around 1938. The film has received numerous nominations and awards. The score by Swiss composer Niki Reiser has not gone unnoticed, having received an award for Best Music at the German Golden Lola awards.

Reiser will likely be unfamiliar

to most American film music fans, even though this is his 15th picture. He studied with Michael Gibbs, Jerry Goldsmith and Ennio Morricone. But this score comes late enough in Reiser’s output that everything he learned from these masters is fully integrated into his own style.

“Loreley” opens the disc with a brief orchestral prelude that lays out a theme with exciting Kenyan chanting and rhythms that further punctuate the music in the following track. Both these earlier tracks are so brief that

they almost feel like a premature beginning to the disc. The title track that follows does a fantastic job of mixing and extending, showcasing Reiser’s ability to shape longer lines in satisfying arcs. “Journey Through Kenya” is a musical tour de force with Kenyan percussion integrated with the more European orchestral material. This is the kind of music that fans of Goldsmith lusted after in scores like *Congo* and *The Ghost and the Darkness*. And while I, too, like those scores, *Nowhere in Africa* manages to achieve more as a listening experience. It’s a rare case when a composer can bring together native elements without sounding clichéd (another example is Morricone’s superb *The Mission*).

The music is sumptuously recorded by the Baset Symphony Orchestra, with some artificial mixing that allows certain musical ideas to be equalized without overwhelming any one part of the texture. It is like a multi-layered recording approach where balance can be manipulated as an additional orchestral device. On this note, Reiser relies on an amplified harp to cut through his walls of sound, serving as forward motion while the surrounding textures remain stable. This is done tellingly throughout “Ritual,” but the technique is revisited throughout the score.

“Poland Means Death” and “Grasshoppers” are the only two tracks not written by Reiser. They were composed by Jochen Schmidt-Hambrock. The first cue fits into a more traditional, dramatic European film-scoring model. The second is more experimental, and while still ethnic sounding, it’s unlike anything else on the CD. It does make for an odd conclusion to an otherwise satisfying release.

For those listeners out there who are feeling underwhelmed by the latest generic Hollywood score, search out this excellent release.

—S.A.K.

(continued on next page)

What Are Dabo Girls Made of?

The Thrill of the Chase: A Jazz Cocktail

NEAL HEFTI, IRVING BERLIN, RODGERS & HART, GEORGE GERSHWIN

performed by Chase Masterson

10 tracks - 35:12

The *Star Trek* franchise has long boasted a spellbinding history of epic adventure, bold characters, exotic alien worlds, explosive space action...and terrible, terrible singing. Ever since Crewman Riley favored us with his rendition of “I’ll Take You Home Again, Kathleen” in “The Naked Time,” ear-splitting vocal shadings have been one of *Star Trek*’s stocks-in-trade. Leonard Nimoy got his ears wet with “Bitter Dregs” in the memorably humiliating “Plato’s Stepchildren,” while William Shatner had the decency to keep his vocal stylings offscreen with his amazing album *The Transformed Man*. The end of the original series didn’t put a stop to the trend, either, and actors from *Star Trek: The Next Generation* and *Voyager* have cut albums since.

As the author of *The Music of Star Trek*, it is my proud duty to present to FSM readers an album from a *Star Trek* cast member (other than Brent Spiner) who actually can sing. Fans of *Deep Space Nine* will remember Chase Masterson as adorable “dabo girl” Leeta, a nubile temptress who seemed to make the world safe for both geek love and interspecies romance by marrying Ferengi barkeep Quark’s brother Rom. Masterson never got to sing on *DS9* but she must have gotten some practice somewhere. For *The Thrill of the Chase*, a promotional album only available on her website, the doe-eyed brunette belts out 10 numbers from some legendary American songwriters, and does it in a style that slides comfortably between Streisand, Judy Garland and Billie Holiday. Songs include Joe McCoy’s “Why Don’t You Do Right” (immortalized in *Who Framed Roger Rabbit?*), Irving Berlin’s “After You Get What You Want” and “You’d Be Surprised,” Rodgers & Hart’s “Ten Cents a Dance,” and Davenport and Cooley’s “Fever,” among others. Bill Burchell’s arrangements and instrumental performances by the Sharp Sounds Big Band are smooth and atmospheric enough to imagine Masterson serenading you personally, which is what I’d imagine most of us lonely fanboys will be imagining while listening to this album. If you’d like a break from loud pirate movie music, this is an excellent diversion—and proceeds from the album sales go to a Ugandan AIDS charity, so you can feel good about yourself for purchasing it.

—Jeff Bond

Available directly from www.chasemasterson.com



Winged Migration ★★**BRUNO COULAIS**

Higher Octave 82505

19 tracks - 45:27

This score is endorsed by the American Birding Association—indeed, a rare accolade for a composer. *Winged Migration* (2001) was an Oscar nominee this year for Best Documentary. The film is described by some as utterly beautiful and by others as a collection of mind-numbing, boring details on the migratory patterns of a variety of birds over 40 countries and seven continents. This four-year labor of love is produced, directed and narrated by Jacques Perrin. One

of the film's three Cesar nominations (it won for editing) went to veteran French composer, Bruno Coulais. The score now receives this release on the world label Higher Octave, which is expanding its catalog to include foreign film soundtracks.

This album features several songs, all composed by Coulais. Among them is the opening "To Be by Your Side," sung by Nick Cave, and best described as a new age folk piece along the lines of the Paul Winter Consort's early albums. Robert Wyatt is featured on several other songs that have a similar feel. Unfortunately, most of the lyrics are rather banal and

insipid—at times it sounds as if they're being made up as the music flows underneath.

The underscore sections of the album flow in and out of one another more seamlessly than do the songs. Stylistically, much of the material has its roots firmly in the faux Renaissance music favored by new age musicians. In addition, a variety of sound effects (birds, ocean, etc.) join the fray and add the (unintended?) effect of making it seem like you are listening to one of those nature sound recordings. If the vocal portions of the CD had been grouped together, it would have allowed for a more satisfying apprecia-

tion of the score material as an uninterrupted, meditative background. But even if that had been the case, Coulais' limited musical ideas somehow seem the antithesis of a movie I assume features a lot of aerial photography. Sadly, the muted score never soars, though "The Red Forest" comes close.

On a completely different note, the CD has a tremendous amount of extras, which may be its highest selling point. There are several links for bird-lovers and a well-produced series of brief snippets and animations of migratory patterns for several bird groups—if you're into that sort of thing. —**S.A.K.** **FSM**

News

(continued from page 4)

"Aren't They All Our Children"

music by DAVID FOSTER,

lyrics by LINDA THOMPSON

The Fairly Odd Parents: "Love Struck"; "What Girls Love"

music by GUY MOON, lyrics by

BUTCH HARTMAN, STEVE MARMEL, SCOTT FELLOWS

The Fairly Odd Parents: "Love Struck"; "It's Great to Be a Guy"

music by GUY MOON, lyrics by BUTCH HARTMAN,

STEVE MARMEL

It's a Very Merry Muppet Christmas Movie: "Everyone Matters"

music and lyrics by DESMOND CHILD, DAVITT

SIGERSON

The Simpsons: "Dude, Where's My Ranch"; "Everybody Hates Ned Flanders"

music by ALF CLAUSEN, lyrics

by IAN MAXTONE-GRAHAM,

KEN KEELER

Music Direction**75th Annual Academy Awards** BILL CONTI**Cher—The Farewell Tour** PAUL MIRKOVICH**Christmas in Washington** IAN FRASER**Meredith Willson's The Music Man** MICHAEL KOSARIN**Quick Takes****Composers Gather for Sundance Music Lab**

The 6th Annual Sundance Institute Composers Lab took place July 22–Aug. 6 in Sundance, Utah. This year's participants were Christopher Anderson-Bazzoli, Billy Childs, Courtney Von Drehle, Mark De Gli Antoni, Ronit Kirchman and Christopher Tin. During the two-week lab, they participated in workshops under the guidance of composers Carter Burwell, George S. Clinton, Stewart Copeland, Clint Mansell and Ed Shearmur; Robert Kraft, president of Fox Music; music supervisor Tracy McKnight; director Peter

Medak; agent Robert Messinger; Doreen Ringer Ross, vice-president, Film/TV Relations at BMI; and music editor Adam Smalley.

Jarre Guest of Honor at WSA

Maurice Jarre will receive a Lifetime Achievement Award at this year's World Soundtrack Awards in Ghent, Belgium, Sunday, Oct. 12. **FSM**

Siren Song (continued from page 23)

scoring it can be very much here today, gone tomorrow," he explains. "You can be hustled in with 10 weeks or six weeks to go before the final dub; in order to really feel like you're part of the tapestry of the film, animation is really the way to go, unless you get hooked up with a *Moulin Rouge* or another movie that is two years in the musical making. With *Shrek 2* I've already written a couple of things, and I start at Christmas on that score. I'm doing *The Rundown*, directed by Peter Berg, for Universal, and I just have to occasionally change my studio set-up and think *Shrek* for a few days. In many ways it really is quite fun because one does feel very involved throughout the process. And sometimes it does feel kind of anemic being wheeled in very very late and knocking out the score and then that's it. But animation does quench a certain thirst within me to really get under the skin of a movie and get to know the filmmakers." **FSM**

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Movie Music Pipeline

Sounds of Fall

A rundown by distributor of scores and soundtracks from the season's movies

COMPILED BY

Musical Films

Songs of the South

A tuneful cast and crew make 'Songcatcher' worth a listen.

BY CHUCK CRISAFULLI

all now, the defining
the image of Appalachia
than mountain music
has been that creepy youngster with
the horns in "Deliverance." This
image may change, however. If
enough like get to see and hear the
musical world of Appalachia as
depicted in "Songcatcher," the winner
of this year's Special Jury Prize for
Outstanding Directorial Performance
at Sundance.

The film, slated for a December
release, has a story heavily patterned
on the work of early 20th-century
ethnographers — "songcatchers" —
who explored the hills of Kentucky, North Carolina and West Virginia,
making the first ethnographic folk songs of the region. Anne McTier and
Austin Quinn read a story that also includes venerable bluegrass
Tid Maltin and traditional country stars like Doc Watson, both of whom give
on-screen performances of period music. The film was written and
directed by Maggie Greenwald, and David Mansfield served as both
composer and music director.



remembrance of a hero made of cake
film used by Quercy a character, a
detail that illustrates the region's
influence on homemade commercial
before country music factory built
musical widely available.

In pursuit of authenticity,
Mansfield often consulted the sheer
music of such historical songwriters
as Earl Kemp and Olive Campbell
and then checked his findings with
local residents. "It was interesting to
see how the music had changed over
time. I'd sing something to people
from the region and how things like,
"That's not the way I sing it, but
that's how my great aunt used to sing it."

Mansfield often found the dark, quiet lyrics of the traditional songs
to be as surprising as the music. "The songs, even after they set, are
quite vibrant. In the hills, historically, they called them 'love songs.'
But actually, they described some after they went away and secretly
talked up getting their head cut off."

Once the story was done, Mansfield's composing job began, and he

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Times are changing, but London remains

the heart of the music business.

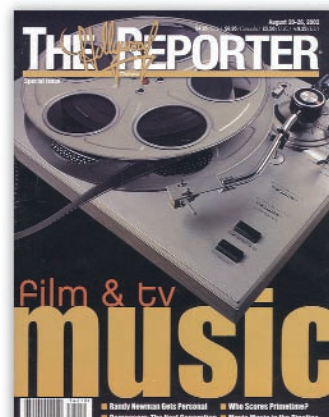
BY RAY BERRY

Summer Film & TV Music Special Issue. August 19, 2003

Music adds emotional resonance to moving pictures. And music creation is a vital part of Hollywood's economy. Our Summer Film & TV Music Issue is the definitive guide to the music of movies and TV. It's part 3 of our 4 part series, featuring "Who Scores Primetime," "Calling Emmy," upcoming fall films by distributor, director, music credits and much more. It's the place to advertise your talent, product or service to the people who create the moving pictures. So make a "sound" business decision. Place your ad today.

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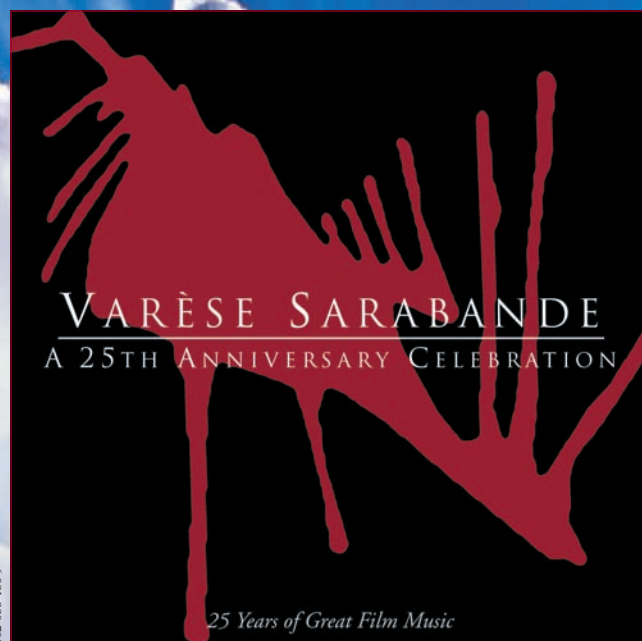
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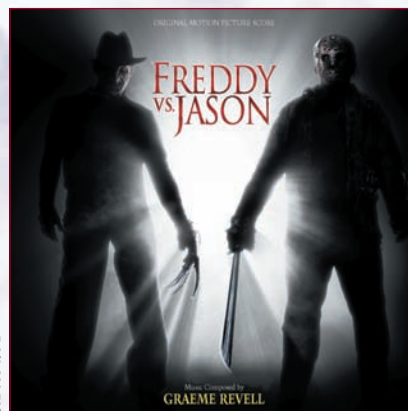
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